

EVIL DEAD II

BY

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1 FADE IN;

1

ANGLE - STOP MOTION ANIMATION

Whispering smoke against a black background. EERIE MUSIC. In the distance, through the smoke, a small object. It zooms up quickly, filling the frame. It is an ancient skin covered volume, with the outline of a human face on it's cover. This is the Book of the Dead.

NARRATOR

Legend has it, that it was written  
by the dark ones; ~~it's name, spoken~~  
~~only in silent whispers by those~~  
~~who dared;~~ NECRONOMICON EX MORTES.

~~Roughly translated...~~The Book of  
the Dead.

The face on the cover of the book, pulls away from its  
skin binding and leans toward the camera. EYES  
on the book blink open and peer at us. It's mouth  
opens and emits a hideous scream. The CAMERA races  
into the blackness of the screaming mouth.

DISSOLVE THRU TO:

1P PLATE FOR PREVIOUS SCENE - SMOKE

1P.

2 A SPINNING VORTEX - (ART ON AN ANIMATION STAND)

2

Spiraling downward.

NARRATOR

To trace the origin of the Book, we  
must go back...back...to a day when  
spirits ruled the earth.

Wispy shapes of animated ghosts move through this  
vortex, coming toward the CAMERA with WAILING and  
MOANING and then are gone.

NARRATOR

When the seas ran red with blood.

DISSOLVE THRU TO:

2P PLATE FOR PREVIOUS SCENE - ANIMATED GHOSTS

2P

3 STOCK FOOTAGE - (OPTICALLY COLOR SEPARATED) 3

A raging ocean of blood. Great waves rise and swell as if before a storm.

NARRATOR (V.O.)

It was this blood that was used to ink the book.

DISSOLVE THRU TO:

4 AN OPEN COPY OF THE BOOK OF THE DEAD - ANIMATION STAND 4

Through animation, the blank pages of the Book are scripted in a strange hieroglyphic by an invisible hand.

Faster and faster the pages turn on the Book as the blood red ink is scrawled across them. The pages flip furiously until the Book snaps shut, revealing its gruesome face on the cover.

NARRATOR (V.O.)

~~Some say the Book possessed the power to move through time.~~

~~Yes, the Book~~

DISSOLVE THRU TO:

4A STOCK FOOTAGE - VORTEX 4A

We are moving swiftly down a dark tunnel. A light at the end growing closer and closer. Nightmarish sound of wind rushing by us.

NARRATOR (V.O.)

Yes, the Book held many Evil secrets of Life....

DISSOLVE THRU TO:

4B MEDIUM SHOT - STUDIO 4B

The Book upon a stone pedestal. A small girl enters frame and grabs it.

4C CLOSE SHOT - STUDIO 4C

As the girl's hand grabs the Book and brings it up to her face. CAMERA pans upward with her movement, revealing her now as a 110 year old hag. The Book

slides from her aged hand.

NARRATOR (V.O.)

Death...

4D STONE FLOOR - STUDIO - LIVE ACTION/STOP MOTION 4D  
ANIMATION/LIVE ACTION

The Book of the Dead falls to the stone floor,  
followed by the shriveled head of the little girl,  
now looking one thousand years old!

NARRATOR (V.O.)

... And the realm beyond Death.

The withered flesh on the skull peels away and the  
bone of the skull deteriorates to dust. A wind kicks  
up and the dust is swept away, leaving only the Book.

NARRATOR (V.O.)

The Book of the Dead was last seen  
in 1300 A.D.

DISSOLVE THRU TO:

5 EXT. CASTLE OF KAN DAR - DAY 5

We see a magnificent newly built castle of stone.  
Bright banners fly from its turrets. An ox grazes  
nearby.

NARRATOR (V.O.)

It was then that the dark spirits  
again rose up to battle the living.

The ground in front of the castle begins to split apart.  
A red glow and smoke pour from the growing crevice.  
Something evil is being unleashed. A strong wind kicks  
up blowing sand in a furious rage.

5A STUDIO - DAY 5A  
TRACKING SHOT - ASH (HIDDEN IN SHADOW)

Through the blowing silt, a lone figure appears. An  
image of power and light. His clothing is ragged,  
and he holds what appears to be a jagged toothed  
longsword. CAMERA slowly moves closer, but his face  
is still hidden by the darkness and blowing sands.

NARRATOR (V.O.)

It is said that a hero came from the

NARRATOR (V.O.)  
(Con't)

sky. A man who defeated this evil and  
buried the Book in the Castle of Kan Dar.  
And there it lay for 700 years...

DISSOLVE THRU TO:

6 EXT. CASTLE OF KAN DAR - DAY - RUINS

6

As the raging dust storm clears to reveal the same  
castle which we saw earlier, but now, ~~covered in~~  
~~vines and~~ in a ruined state. It has aged 700 years.  
The ox is gone. Now only its petrified skeletal  
remains stand in a weathered heap.

NARRATOR (V.O.)  
...Waiting.

A four wheel drive vehicle roars PAST THE CAMERA and  
toward the castle.

7 INT. CASTLE OF KAN DAR - DAY - (STUDIO)  
TRACKING SHOT

7

The CAMERA slowly tracks in toward the Book of the  
Dead as it sits in the darkness of the stone tomb.  
Next to it rests the KANDARIAN DAGGER, an ancient  
knife, its handle fashioned from the skull of a  
weasel. They rest upon a small pedestal covered  
with cobwebs. Prominently displayed on the stone wall,  
a bas relief of the "Hero from the Sky" holding his  
unusual jagged edged weapon.

NARRATOR (V.O.)  
And then...

The grinding of rock scraping against rock is heard,  
and a large stone is swung open on a secret hinge in  
the wall behind the book. Wind sweeps in through the  
tomb, along with the blinding light from outside. A  
sharply silhouetted figure steps in the newly created  
doorway. The figure steps into the light. This is  
PROFESSOR RAYMOND KNOWBY. An intelligent, ~~grey beard-~~  
~~ed~~ man in his late fifties. He lowers the cloth around  
his face that had been protecting him from the sand.  
He stares at the Book, awestruck.

Behind him, two other figures appear in the entrance of  
the tomb. The first is a pleasant-looking school-marmish  
woman, the wife of Raymond Knowby, MARIE. She moves to  
Raymond's side and takes his hand. Immediately behind her

→ FINE LIGHT  
1998  
DASH

Henrietta

is their daughter, ANNIE KNOWBY; twenty-four years old, strong stance and beautiful. Behind her a handsome looking man, ED GETLY, enters the tomb. He moves to Annie's side. They exchange excited glances. The CAMERA PANS down to the Book.

DISSOLVE THRU TO:

8 INT. STUDIO - BLACK  
MED. SHOT - FOG

8

Billowing past the camera in front of a black drape.

DISSOLVE THRU TO:

9 EXT. CABIN - NIGHT  
LONG SHOT

9

An old log cabin, built in the valley of a dark forest. A great wind billows fog about the place.

NARRATOR (V.O.)

Professor Raymond Knowby and his wife,  
Marie, brought the book to a small  
cabin where they could study it  
undisturbed.

10 INT. CABIN MAIN ROOM - NIGHT

10

Professor Raymond Knowby sits at a writing desk and transcribes passages from the Book of the Dead. A small framed photograph of his daughter Annie sits upon the table. Behind him, MARIE sits knitting in a rocking chair.

11 CLOSE SHOT - RAYMOND

11

He speaks the phonetic pronunciation of completed sentences into the microphone of a tape recorder.

RAYMOND

Kanda...Es-trata...Ta-toon...Hazan  
sobar...Ear-Grets, Gat, ...Nos-feratos  
...Amantos...Kanda!

The sound of RAYMOND reciting the passages is faded down as THE CAMERA SLOWLY TRACKS away from RAYMOND and over to MARIE.

NARRATOR (V.O.)

But they were dealing with a power far greater than they suspected.

The CAMERA SLOWLY MOVES TOWARD Marie as she rocks back into the darkness and forward into the light. As she rocks forward into the light, she comes into FULL CLOSEUP revealing that her eyes have changed to a milky white. She continues to knit.

DISSOLVE THRU TO:

12 INT. STUDIO - BLACK  
MED. SHOT - FOG

12

Blowing past the camera in front of black drapes.

DISSOLVE THRU TO:

13 INT. CABIN CELLAR - NIGHT (STUDIO)

13

Raymond has his back to the stone wall in the cellar of the cabin. He is dictating into the tape recorder, sweating and distraught.

RAYMOND

It has only been a few hours since  
I've translated and spoke aloud the first  
of the demon resurrection passages from  
the Book of the Dead.

The sound of heavy footsteps. Dust drifts down INTO FRAME. Raymond looks up to the ceiling of the cellar. It is also the floor to the main room of the cabin. He watches in horror as Marie's silhouette paces the floor above him. And then, the footsteps halt.

RAYMOND

~~And now,~~ I fear that my wife has become  
host to a Kandarian demon. May God forgive  
me for what I have unleashed onto this  
earth.

The milky eyed possessed figure of Marie jolts quickly into the frame, and shrieks in the voice of a demon! Raymond Knowby screams.

13A CLOSE SHOT - RAYMOND

13A

Screaming in terror. *Feedback comes over the recorder*

13B CLOSER - RAYMOND 13B  
His fearful eyes fill the screen as the scream continues.

13C EXTREME C.U. RAYMOND'S EYE 13C  
Darting about wildly and the scream continues.

DISSOLVE THRU TO:

14 INT. DARK TUNNEL - DAY 14  
ROUNDY-ROUNDY - CAMERA MOUNTED ATOP VAN

CAMERA MOVING swiftly down a dark tunnel. A light at the end growing closer. The SOUND of AIR RUSHING BY. The Delta 88 Oldsmobile comes ROARING out of the tunnel with a BLAST of AIR, and the sound of loud rock and roll music.

NARRATOR (V.O.)

It was one week later that a group of college students came to the cabin.

14A EXT. CABIN - NIGHT 14A  
The Delta 88 Oldsmobile parked out front. Fog roars past the place. We faintly hear waltz music from within. *The silhouette of a woman goes past a window.*

14B INT. CABIN - REAR BEDROOM - NIGHT 14B  
ASH AND LINDA  
LINDA, an attractive college student, is waltzing in the semi darkness of the bedroom. She wears a "Michigan State University" sweatshirt. She hums melodically to the music as she moves. Around her neck is draped a delicate silver necklace. *hears what she goes playing?*

14C MEDIUM SHOT - ASH AND LINDA 14C  
A handsome young man, ASH, is playing the waltz music on an old wooden piano. Linda dances behind him. Ash begins to play faster. *Ash's song*

14D MEDIUM SHOT - LINDA AND ASH 14D  
As she picks up the tempo, spinning and laughing, until finally Ash moves to her, halting her in mid spin.



14E CLOSE SHOT - LINDA 14E

Out of breath, hair tousled across her eyes, she stares deeply into Ash's eyes. Her lips, parted, in a sensual manner.

14F CLOSE SHOT - ASH 14F

He returns her stare, lost in her beauty. He pulls her close.

LINDA

Ow!

14G SHE PULLS AWAY SUDDENLY 14G

And looks down to the tiny silver necklace that she wears about her neck.

14H CLOSE SHOT - NECKLACE 14H

In its center is a magnifying glass.

14I MEDIUM SHOT - LINDA 14I

She looks from the necklace to Ash.

LINDA

I really love it. I'll never take it off.

They kiss and now begin to dance together, to the haunting waltz melody that sweeps up upon the soundtrack.

DISSOLVE THRU TO:

NARRATOR (V.O.)

It was in the cabin's cellar that they found the Professor's tape recorder, and the Book of the Dead.

*Follow into TOWN DOOR*

15 MEDIUM SHOT - INT. CABIN CELLAR 15

ASH finds a shotgun, Raymond Knowby's tape recorder, tapes and...

16 CLOSE SHOT 16  
 ...the shattered photograph of Annie Knowby and the Book of the Dead.

17 LONG SHOT - INT. CABIN MAIN ROOM 17  
 The group of students sit about the fire as they listen to the tape recorder. Coming from the speaker is the voice of Raymond Knowby reciting the demon resurrection passage.

PROFESSOR KNOWBY  
 (on tape)  
 Kan Da, Es-trata ta-toon hazan sobar  
 ...Ear-Grets, Gat...

18 MEDIUM SHOT 18  
 Linda takes Ash's hand. She's frightened. Ash smiles to comfort her. She nervously fingers the silver locket she wears about her neck.

19 CLOSE SHOT - TAPE RECORDER. 19  
 PROFESSOR KNOWBY  
 (on tape)  
 ...Nos-Feratos...Amantos...Kanda!

20 EXT. CABIN - NIGHT 20  
 The cabin is in the distance. In the foreground the earth begins to swell, then rips apart as a red glow emanates from beneath. Something evil is being unleashed.

NARRATOR (V.O.)  
 One by one, they fell to the possession of the dark spirits.

21 OMIT 21

22 CLOSE SHOT - LINDA - EXT. HILLSIDE - NIGHT 22  
 Her eyes pop open. They are bone white. She has fallen to the possession.

22A	EXT. GRAVEYARD - NIGHT ASH AND LINDA	22A
	Possessed Linda is coming after Ash. Ash back peddles, stumbles and falls.	
22B	ANGLE ASH ON GROUND - EXT. HILLSIDE - NIGHT	22B
	As the shadow of approaching Linda envelops Ash, he picks up a shovel from the ground.	
22C	LINDA LEAPS OVER THE CAMERA, TOWARD HIM.	22C
22D	LINDA DUMMY	22D
	Ash swings the shovel, slicing off Linda's head.	
22E	ANGLE	22E
	Linda's head rolls down the hillside and disappears into the darkness.	
22F	EXT. HILLSIDE - NIGHT ASH AND LINDA	22F
	Ash buries Linda's headless body. He jams a crude wooden burial cross into the earth of the grave. A bolt of lightning strikes.	
22G	LONG SHOT - ASH - HILLSIDE GRAVEYARD - NIGHT	22G
	As he runs from the grave site and toward the cabin.	
23	OMIT	23
24	OMIT	24
25	OMIT	24
26	CLOSE SHOT - ASH - INT. CABIN - MAIN ROOM	26

NARRATOR (V.O)  
One man, Ash, destroyed the Book.

Ash tosses the Book onto the flames.

27 CLOSE SHOT - MELTDOWN - MAIN ROOM (STUDIO) 27  
STOP MOTION ANIMATION

A possessed demon begins to wither and melt. Flesh shrinks away from its skull and dissolves to nothing.

28 CLOSE SHOT - BOOK IN FIREPLACE (STUDIO) 28

The Book of the Dead is burned to cinders. The face upon the Book screams as it burns.

29 SERIES OF SHOTS 29

Ash pulls himself to his feet and staggers from the cabin and out into the dawn.

NARRATOR (V.O.)

But the evil that had been resurrected from it, lives on.

30 BLACKNESS 30

A sound is building. Like a living wind. A thousand screams in agony.

From the blackness, gusts of smoke pull together quickly, forming the Main Title against black:

"EVIL DEAD"

Then beneath it, the Roman Numeral "II."

A SLOW ZOOM brings it toward us. And as the screams reach their sharp crescendo, we zoom thru the title.

31 EXT. CABIN - DAWN - RECREATION OF THE 31  
FINAL SHOT OF EVIL DEAD I

We are racing forward. We have taken the POV of an EVIL ENTITY as it glides with dark purpose through a section of woods. It approaches the rear door of the cabin. The door splinters apart as we hit it.

We race through the interior of this small log cabin. We approach the front door. SLAM! It jigsaws in two and suddenly we are again outside, now in front of the cabin. Ash is seen in the distance. He is staggering away, his

back to us as we race at him. He turns suddenly towards CAMERA and screams.

32 EXT. WOODS - DAWN 32  
ADDITIONAL SHOT - INTERVOLOMETER STOP MOTION/CRANE -  
SAM-O-CAM

The final shot of Evil Dead I has a new ending; an extension. Ash is caught by an invisible grip. "G" force is distorting Ash's face as he is rocketed backwards. He is swept hand over foot through the air. He reaches the edge of the woods and begins tearing through the smaller branches and shrubbery, clearing a path with his body. His body finally slams into a large ungiving tree trunk and he is knocked unconscious.

33 WIDE SHOT - LOOKING UPWARD - ASH - STUNT - DAWN 33

As he falls from the tree branch and plummets towards the earth.

34 ASH'S POV - (CRANING DOWNWARD) - UNDERCRANKED - DAWN 34

A puddle of mud below, which rushes up upon us quickly.

35 MED. SHOT - MUD PUDDLE - ASH 35

As his head splashes down into the muddy water.

36 CLOSE SHOT - ASH - DAWN 36

He lifts his face from the mud, and turns toward us. His eyes have gone white. His skin is now a pale color, his lips, jet black. He is Possessed. A bright edge of morning sunlight moves across his face. He turns his beastly face skyward.

37 EXT. RIDGE - DAY (STUDIO) - MATTE PAINTING 37  
LONG SHOT - THE SUN

Rising over a mountain ridge. Sunlight streaming through a gaping hole in the morning clouds, in bright shafts. It pours through the trees.

38	MED. SHOT - THE SUN - MATTE PAINTING	38
	Closer on the sun as it looms larger and brighter.	
39	CLOSE SHOT - THE SUN - MATTE PAINTING	39
	The frame is filled with the rising sun.	
40	CLOSE SHOT - ASH - MUD PUDDLE - DAWN	40
	The bright edge of morning sunlight spreading across his face, he lets loose a demonic death shriek.	
41	EXT. WOODS - DAY - (STUDIO) EXTREME CLOSE SHOT - ASH'S FACE (STUDIO) DUMMY HEAD - LIQUID EYE CHAMBER	41
	The white in Ash's eyes swirls about, and his pupils change back to their original brown color.	
41A	EXT. MUD PUDDLE - DAWN	41A
	Ash, no longer possessed, collapses into the mud puddle, unconscious.	
41B	EXT. WOODS - DAY - REVERSE ACTION - FOG	41B
	Streams of morning sunlight pierce the darkness of the woods. We hear the shriek of demons. The sound of SIZZLING. A great wind blows back fog into the darker sections of the woods. The scene grows brighter and the peaceful sounds of morning are faded up.	
	DISSOLVE THRU TO:	
42	EXT. WOODS - DAY WIDE SHOT - ASH	42
	As he lies unconscious. Time passes.	
43	CLOSE SHOT - ASH - CRANE - UNDERCRANKED	43
	His eyes open. They stare blankly up at the sky. Then fear registers and we CRANE BACK QUICKLY, revealing a vast area of empty woods around Ash.	

44	MEDIUM SHOT - ASH	44
	He sits up slowly into frame, looking fearfully about.	
45	ASH'S POV	45
	Panning the battered cabin and sections of the woods. All is peaceful. The sound of birds tweeting.	
46	CLOSE SHOT - ASH	46
	ASH (V.O.)	
	It's gone.	
	He looks up to the sky.	
47	EXT. RIDGE - DAY - (STUDIO) - MATTE PAINTING LONG SHOT - THE SUN	47
	Just above the horizon.	
	ASH	
	<del>Morning</del> Sun's driven it away... <del>for now.</del> Gotta get the hell out of here... before night falls.	
48	OMIT	48
49	OMIT	49
50	OMIT	50
51	CLOSE SHOT - ASH	51
	As he nods to himself, then suddenly glances up beyond the CAMERA.	
52	EXT. CABIN - DAY - MITCHELL CAMERA ASH'S POV - THE CABIN - DAY	52
	A perfectly normal log cabin with one exception; superimposed over the front of the place is...	

52P PLATE FOR PREVIOUS SCENE - (STUDIO) - MITCHELL CAMERA 52P

Very faint superimposition over previous scene.  
A human skull with living eyeballs that stare out at us with evil malice - against black. The eyes stare out from the two dark windows. The dark nose area is the open doorway, and the rotted teeth of the skull are the whitewashed stones placed at the foot of the cabin. Then it fades, leaving only the cabin.

53 EXT. MUD PUDDLE - DAY 53  
CLOSE SHOT - ASH

He shudders uncontrollably as he picks himself up from the mud.

Ash MOVES INTO A CLOSE UP. His eyes shift back and forth like a trapped animal as he looks about for a means of escape. He spots something.

54 EXT. CABIN - DAY - ASH'S POV 54  
THE DELTA 88 OLDSMOBILE

Parked in front of the cabin.

55 EXT. MUD PUDDLE - DAY 55  
CLOSE SHOT - ASH

He shifts his glance from the car to the road.

56 EXT. ROAD - DAY 56

A narrow dirt road cutting through the woods. Then, the Delta 88 roars down it, and past the CAMERA. It kicks up dust and gravel.

57 INT. DELTA 88 - DAY 57  
(CAR MOUNT)

Ash is driving. He wipes the mud and blood from his face with a rag. As he pulls the rag away, his face forms a sudden look of horror as he sees;

58 EXT. BRIDGE - DAY (STUDIO MINIATURE W/BACKDROP) 58  
CAR'S POV - TRACKING SHOT - STOP MOTION ANIMATION

A GIANT STEEL HAND LOOMS towards us. It is the twisted remains of the steel and wood bridge that crossed



a great mountain chasm. A LOUD SCREECH of brakes is heard on the soundtrack on this cut.

59 EXT. BRIDGE - DAY  
MEDIUM SHOT - DELTA 88

59

As it pulls to a halt. Ash steps quietly from the car.  
He looks at the bridge.

60 EXT. BRIDGE - DAY (STUDIO MINIATURE W/BACKDROP)  
ASH'S POV - BRIDGE

60

A sign hangs from the twisted girders. It reads:  
"DANGEROUS BRIDGE - 2 TON WEIGHT LIMIT - CROSS AT OWN  
RISK." Beyond this we see the twisted remnants of the  
former bridge and the rock cliffs far away on the other  
side. It is clearly uncrossable. *med shot ash gets out of car,  
long matte shot of 2-100s  
w/ bridge gone,  
view of ash turns to see sun  
set and face comes up  
over ridge.*

61 EXT. BRIDGE - DAY  
CLOSE SHOT - ASH

61

He is stunned at the sight. His only escape, gone.  
He looks from the bridge to the West.

62P1 PLATE FOR FOLLOWING SCENE  
ASH'S POV - LONG SHOT - MOUNTAIN RIDGE - INTERVOLOMETER

62P1

The sun is now resting on the horizon. Lower than it was  
before. It is BLOOD RED, and sets in the course of seven  
seconds.

62 INT. STUDIO (BLUE SCREEN)  
MEDIUM SHOT - ASH - PULLING BACK

62

To reveal Ash as he looks from the sunset, to the ruined  
bridge, to the road behind him. He moves in halting steps,  
not knowing which way to turn.

62P2 EXT. BRIDGE - TWILIGHT (STUDIO MINIATURE W/BACKDROP)

62P2

CAMERA continues to pull back, until Ash is only a  
small dot at the edge of this great mountain chasm.  
We hear Ash's sharp scream of despair as it echo's  
off the chasm walls and into the night.

63-125 OMIT

63-125

The Force appears as Ash gets into his car and speeds back to the cabin. The force follows Chase. Ash gets stuck in a hole in the path as the force comes up on his ass he gets out of hole at the last possible second. The Force continues into Chase as Ash runs to the cabin he hits a tree stump and goes flying out the front windshield of the car and onto the ground. The Force smashes thru the back of the car and thru the whole thing (~~SMASH~~ <sup>R.F.M.</sup> O-CAM)

### INT. CABIN

The Force chases ash thru a series of mazes. we run thru all parts of the cabin until Ash finally loses the force. The force pulls away and goes out side as we see Ash's eyes peer out of the trapdoor.

126 EXT. WOODS - NIGHT 126

We have taken the POV of the evil force as it glides through the woods. Over stumps, around trees, it rises up over a small hill to reveal the cabin. The cabin's windows are boarded.

127 INT. CABIN - MAIN ROOM - NIGHT 127

Cabin window. Boarded up tight. We hear pounding.

128 INT. CABIN - MAIN ROOM - NIGHT 128

Cabin door. Repaired, and locked. Pounding continues.

128A OMIT 128A

128B OMIT 128B

128C OMIT 128C

129 INT. CABIN - MAIN ROOM - NIGHT 129

Ash is hammering a nail into the last plank that covers a window. He examines it; still a small open space remains.

130 CLOSE SHOT - ASH 130

He tears the leg from a small wooden chair. It remains standing, now on three legs.

131 MED. SHOT - ASH 132

He finishes pounding a nail into this chair leg which covers the last space in the last window. Ash drops the hammer to the floor, but the pounding sound continues. It is very distant.

132 CLOSE SHOT - ASH 132

He listens. He looks about the cabin. He puts his ear to the front door. The pounding is coming from outside. He reaches for the knob to open the door, then, thinking better of it, he retracts his hand.

133	MED. SHOT - ASH	133
	Frightened as he listens to the distant pounding. He moves to the window.	
134	CLOSE SHOT - ASH	134
	He peers out through the crack in the boards.	
135	ASH'S POV - THE WOODS	135
	Only part of the woods are visible, the rest obscured by the planks of wood. The pounding, coming from somewhere out in that darkness, slowly fades away until it is gone.	
136	MED. SHOT - ASH	136
	As he pulls away from the window in silence. BOOM! BANG! BOOM!	
137	ASH'S POV - EYEMO CAMERA/MITCHELL CAMERA	137
	The cabin WALL. BANG!	
138	ASH'S POV - THE FRONT DOOR	138
	BOOM!	
139	THE BOARDED WINDOW	139
	BANG!	
140	THE BEAMED CEILING	140
	BAM!	
141	A SECTION OF WALL	141
	Which Ash stands in front of BOOM!	
142	A SECTION OF THE TONGUE AND GROOVE FLOOR	142
	Which Ash stands atop. BAM!	

143 MED. SHOT - ASH

143

As he grabs his head and screams in terror! And the pounding stops, but it takes a moment for Ash to realize that he is screaming in the total silence. He awkwardly halts his scream. He regains his composure once more. He looks about the walls, horrified. The pounding starts again. Now coming from a single direction. Ash spins toward the sound.

143A ASH'S POV

143A

The grandfather clock upon the wall.

143B MEDIUM SHOT - ASH - (HAND HELD)

143B

As he cautiously moves toward the clock.

143C ANGLE - ASH AND CLOCK

143C

The pounding sound is louder here. It is coming from behind the clock. Ash pulls the clock from the wall, revealing faded plaster.

143D CLOSE SHOT - ASH

143D

As he is hit by a gust of cold air, apparently coming from the solid plaster wall. He rubs his arms and shivers. He blows out his breath and watches as it vaporizes.

143E ASH'S POV - THE WALL

143E

The pounding sound halts.

143F MEDIUM SHOT - ASH - MITCHELL CAMERA

143F

As he reaches out his hand to touch the wall, a man's face suddenly emerges from the plaster, screaming. Ash pulls away in fear. The face is the ectoplasmic image of Raymond Knowby. He speaks to Ash in a wailing whisper.

KNOWBY'S GHOST

Help me... Free my soul!

The face dissolves away, leaving only the wall.

143FP PLATE FOR PREVIOUS SCENE - MITCHELL CAMERA

143FP

The ghost of Raymond Knowby.

144 MED. SHOT - ASH

144

Ash is terrified. He scrambles for the shotgun and snaps the shell in the chamber. He backs away from the walls and flops down in the rocking chair in the corner of the main room. With the gun clutched in his hand, he begins to rock. He looks about the now boarded walls of the cabin, frightened and waiting.

145 EXT. CABIN - NIGHT  
LONG SHOT

145

Thin rays of light slice out into the night from the boarded windows. Giant clouds of FOG roar about the exterior of the place with a fury.

146 EXT. MUSEUM - NIGHT

146

A sign out front reads "University of Tennessee Museum of Natural History". The Museum is closed. No one in sight.

147 INT. MUSEUM - NIGHT

147

Along with the darkened Egyptian exhibits there is the the giant skeletal structure of a Brontasaurus. The dark figure of an intruder skirts quickly past the camera.

148 MEDIUM SHOT - THE INTRUDER

148

Cloaked in shadows, arrives at a door marked "Dept. of Ancient History", Professor Ed Getly. The shoulder of a second person enters frame, watching the Intruder.

149 CLOSE SHOT - INTRUDER'S HANDS

149

They are the hands of a woman. She tries one key after another in the door's lock. Finally, a key fits and the door is opened.

omit  
scenes  
146 thru 150

149A INT. ANCIENT HISTORY OFFICE - NIGHT  
MEDIUM SHOT

149A

The intruder steps into the office as quietly as she can. She switches on a desk lamp, which illuminates her face. It is Annie Knowby, whom we recognize from earlier in the film. She moves along a large table looking down at their different artifacts that are in the process of being logged.

149B ANNIE'S POV - TRACKING ALONG THE TABLE

149B

There are a number of chemicals used in the cleaning of ancient artifacts, light brushes, solvents, resins, an assortment of technical data and reference books. We halt as we come to a locked glass case. A label on the case reads; "Dept. of Ancient History - Kan Dar Dig - #2134 - Pages - Book of the Dead".

149C CLOSE SHOT - ANNIE

149C

She brightens. This is what she has been looking for. She removes the set of keys from her pocket and finds the one that fits the lock on the case.

149D CLOSE SHOT - CASE

149D

She opens it and removes the MISSING PAGES from the Book of the Dead.

149E MEDIUM SHOT - ANNIE

149E

As she places the pages into a thin felt lined, glass case.

VOICE

Grand larceny can get you twenty years.

Annie turns.

149F ANNIE'S POV - THE DOORWAY

149F

The silhouette of a man. We can't see his face but can make out the official museum badge that he wears on his shirt.

149G CLOSE SHOT - ANNIE

149G

Trying to talk her way out.

ANNIE

I was only going to... borrow them.

VOICE

I'd call the cops right now...

Annie moves up to the silhouetted man in the doorway, throws her arms around him and kisses him. She draws back. He steps into the light and we see that it is Ed Getly, the man whom we saw earlier in the Kan Dar tomb.

VOICE/ED

...if I wasn't so crazy about you.  
I thought that my keys to this place  
were missing this morning.

Ed moves to the keys and snatches them up off of the counter.

ANNIE

You shouldn't have left them on the  
bedside table.

ED

I'll be more careful tonight.

Ed slips in behind Annie and puts his arms around her. She turns to him.

ED

What's up Annie?

ANNIE

This was waiting for me yesterday  
when I got back.

She removes a folded telegram from her pocket and hands it to Ed.

ANNIE

My father sent it two weeks ago.

Ed reads it.

149H CLOSE SHOT - TELEGRAM

149H

It reads:



(Con't)

"Dearest Annie - STOP

Trust that remainder of Kan Dar expedition was successful -  
STOP "I fear now that the powers spoken of in the Book  
of the Dead are more than just myth or the superstitions  
of a primitive people - STOP Please bring any additional  
artifacts from the tomb that concern the book. They may  
be more important than I first realized. STOP

LOVE

FATHER"

149I CLOSE SHOT - ED

149I

As he looks up from the telegram.

ANNIE

Well?

ED

Well, he sounds a little spooked...

ANNIE

I'm taking him the pages, Ed.

ED

Annie, as assistant curator, I can't  
let you do this. I have a  
responsibility for those pages -

ANNIE

I was leading the expedition team  
that found them.

ED

An expedition financed with a University  
grant.

ANNIE

I'm only taking them for the weekend.

ED

No.

Annie moves closer to him. She takes his hand.

ANNIE

I'll have them back first thing Monday  
morning.

ED

No.

Annie lowers her tone and begins to gently kiss the side of Ed's face.

ANNIE

I'll take excellent care of them  
and no one will ever know they were  
gone.

ED

No.

Annie continues her gentle kissing and begins to move down to Ed's neck.

ANNIE

And I'd love it if you'd come with  
me.

149J INT. BISCAYNE  
CLOSE SHOT - ED

149J

ED

No.

We pull back to reveal Ed sitting in the passenger seat of Annie's car, Annie is driving. Ed is shaking his head.

ED

No, no, no, no, no.

He holds his head in his hands in despair for having been talked into this. THE CAMERA PANS DOWN to the section of seat between them. There sits the glass case. A bolt of lightning illuminates the pages within.

150 EXT. MOUNTAIN ROAD - NIGHT

150

A bolt of lightning strikes as Annie's car roars past.

151 EXT. WOODS/CABIN - NIGHT

151

CAMERA has taken the POV of the evil force as it glides eerily through the woods, around trees and over rotted stumps. It moves over a rise revealing a clear view of the boarded cabin in the distance. It approaches.

*151A*  
The force moves to the window  
and peers thru the cracks sees  
Ash asleep in the rocking chair.

*OR PUT Raymundo face thru wall after  
TO SCENE 153A*

- 152 INT. CABIN MAIN ROOM - NIGHT 152  
*DOZES OFF BUT CATCHES HIMSELF AND SITS UP IN THE CHAIR.*  
Ash sleeps sitting upright in the rocking chair, the *He breathes*  
shotgun clutched in his lap. He ~~lifts his head and~~ *Deeply.*  
*hears* awakens to a whispering musical sound. Harp like music.  
It is coming from the back bedroom of the cabin.
- 153 MAIN ROOM/MIDDLE ROOM/REAR BEDROOM 153  
MEDIUM SHOT - ASH  
*He TRAP DOOR slowly opens as he doors*  
*all He spots...*  
*But not heard.*  
*He moves...*  
As he stands and moves cautiously towards the rear  
bedroom.
- 154 ASH'S POV - MIDDLE ROOM AND REAR BEDROOM 154  
As he approaches the rear bedroom, the music grows louder.  
As he enters the room he halts his gaze on the old wooden  
piano.
- 155 INT. CABIN/REAR BEDROOM - NIGHT 155  
MEDIUM SHOT - ASH  
As he moves to the piano. The sound is coming from  
within. Suddenly, the piano begins to play by itself;  
Ash draws back from it. It plays a waltz. Now the  
piano music mixing with the harp-like strings. The  
radiator next to the piano begins to release bursts of  
musical steam, adding a wind section to this strange  
orchestra.
- 156 CLOSE SHOT - ASH 156  
As he listens to this haunting version of a waltz melody.  
He recognizes the music. It is the same music that Ash  
had played earlier, when Linda was dancing.
- 157 CLOSE SHOT - PIANO AND RADIATOR 157  
As steam spouts from the radiator pipes. As the piano  
keys depress and release themselves. The melody grows  
louder.
- 158 CLOSE SHOT - ASH 158  
As he lowers his head. His horror gives way to sadness.  
From his pocket he removes Linda's delicate silver locket  
that dangles from the end of a chain. In the locket's  
center is a magnifying glass. He stares mournfully into

the glass. BANG! He looks up sharply toward the main room.

159	OMIT	159
159P1	OMIT	159P1
159P2	OMIT	159P2
159P3	OMIT	159P3
160	OMIT	160
161	INT. CABIN MAIN ROOM - NIGHT ASH'S POV - SHUTTERS	161
	<p>As they rip open, splintering Ash's reinforcements. Wind sweeps in through the place as the curtains flutter wildly. Through the window is <del>a clear view of the hillside graveyard.</del> <i>sweeping fog</i></p>	
162	INT. CABIN MIDDLE ROOM - NIGHT	162
	<p>Ash runs through this room and into the main room. He moves to the window and looks out. Wind blowing on his face from outside.</p>	
163	EXT. HILLSIDE GRAVEYARD - NIGHT ASH'S POV - THE GRAVEYARD	163
	<p>A stark wooden cross marks Linda's lonely grave.</p>	
164	OMIT	164
165	OMIT	165
166	EXT. HILLSIDE GRAVEYARD - NIGHT LONG SHOT - CABIN IN DISTANCE	166
	<p>The tiny figure of Ash can be seen looking off toward this hill. In the foreground is a crude burial cross and a mound of earth. The earth begins to crack and splinter. The wooden cross caves in and is swallowed</p>	

as the headless corpse of Linda pulls itself to its feet. The HAUNTING WALTZ MELODY sweeps through the night air.

167 EXT. CABIN MAIN ROOM - NIGHT 167  
CLOSE SHOT - THROUGH THE WINDOW - ASH

His eyes, illuminated by a shaft of light, widen in amazement and horror as...

168 EXT. HILLSIDE GRAVEYARD - NIGHT (STUDIO) 168  
(MINIATURE/STOP MOTION/REAR SCREEN) - 3 ANGLES

The WALTZ MELODY fills the soundtrack, and the rotting corpse that was Linda begins to dance, bending and swaying as she sweeps gracefully through the evening fog. A waltz of the dead.

The style of dance begins to change. It becomes more primitive. The music changes to a more primal beat. The dance becomes sexually oriented. Erotic, with sharp pelvic thrusts and gyrating hip motions.

168P 3 PLATES FOR PREVIOUS SCENE 168P  
EXT. HILLSIDE GRAVEYARD - NIGHT - FOG/WIND FAN

169 EXT. CABIN MAIN ROOM - NIGHT 169  
CLOSE SHOT - THRU THE WINDOW - ASH

Lost in the horrific beauty, he turns his head to a rumbling sound.

170 EXT. HILLSIDE GRAVEYARD - NIGHT - (REVERSE ACTION) 170  
ASH'S POV

Linda's DECAPITATED HEAD rolls across the ground and up the hillside graveyard.

171 EXT. HILLSIDE GRAVEYARD - NIGHT (STUDIO) 171  
(MINIATURE/STOP MOTION/REAR SCREEN) LINDA'S HEAD -  
2 ANGLES

As it leaps through the air and gracefully situates itself atop Linda's neck as her body dips in time to the music with a sensual twirl and leap, she disappears into the evening mists.

*her head stays in place as  
her body spins.*

171P 2 PLATES FOR PRECEDING SCENE 171P  
EXT. HILLSIDE GRAVEYARD - NIGHT - FOG W/WIND

172 EXT. CABIN MAIN ROOM - NIGHT 172  
CLOSE SHOT - THRU WINDOW - ASH  
  
His eyes dart about, trying to catch another glimpse of Linda through the fog. ~~The waltz music fades. All is silent.~~

173 INT. CABIN MAIN ROOM - NIGHT 173  
ASH'S POV - THRU WINDOW  
  
Linda juts up into frame, immediately in front of Ash!  
*The music abruptly halts*  
LINDA  
DANCE WITH ME!  
  
Linda extends her dead arms towards Ash.

174 CLOSE SHOT - ASH 174  
  
He screams as...

175 EXT. CABIN MAIN ROOM - NIGHT 175  
CLOSE SHOT - LINDA'S CORPSE (OVERCRANKED)  
  
Linda's head rolls off of her neck and tumbles through space.

176 INT. BLACK STUDIO - NIGHT 176  
FOLLOWING SHOT - LINDA'S HEAD  
  
As it tumbles through a void of blackness, falling.

177 INT. CABIN MAIN ROOM - NIGHT 177  
CLOSE SHOT - ASH  
  
As he screams himself awake. CAMERA PULLS BACK to reveal him sitting in the rocking chair. Ash halts his scream, getting control of himself. He looks to the window that had blown open.

178 ASH'S POV - THE BOARDED WINDOW 178  
  
Still boarded as though it had never been opened.

179 CLOSE SHOT - ASH

179

Reassuring himself.

ASH

That's all. Just a ~~crummy~~ ~~daca~~ - - -

Linda's decapitated head falls into frame and lands in Ash's hands.

180 CLOSE SHOT - LINDA'S HEAD

180

It opens its eyes and looks to Ash.

LINDA'S HEAD

Hello lover, I came from the other side of your dream to dance with you.

181 CLOSER SHOT - LINDA'S HEAD (BACKWARD MOTION)

181

A four foot long blackened tongue emerges from her mouth like a lashing serpent.

182 MEDIUM SHOT - ASH - (BACKWARD MOTION)

182

The tongue enters Ash's frame and forces itself into Ash's mouth. Screaming as he clutches at the head of his former love. The tongue instantly retracts inside her head.

183 CLOSE SHOT - LINDA'S HEAD

183

As it bites deeply into Ash's right hand, drawing blood. And then, ~~dissolves away into thin air.~~

*ASH screams as the head still bites, ASH pushes it up against the radiator and she let go of his hand and disappears.*

184 MEDIUM SHOT - ASH

184

As he stands, screaming, the head is gone.

185 CLOSE SHOT - ASH'S HAND

185

But the teeth marks in Ash's hand remain.

185A ANGLE - ASH - MAIN ROOM

185A

He's starting to become a little unglued, no longer sure of what is real. We follow him as he staggers

about the room, frightened. Watching the windows and walls.

186	OMIT	<i>POT BACK IN. Chair guy</i>	186
187	OMIT		187
188	OMIT		188
189	OMIT		189
190	MEDIUM SHOT - ASH		190

In a confused state he turns and comes face to face with himself in a hanging framed mirror. He clutches at his face, trying to reassure himself.

ASH  
I'm fine... I'm fine...

191	INT. CABIN MAIN ROOM/MIRROR ROOM - NIGHT	191
	MEDIUM SHOT - OVER ASH'S SHOULDER - ASH AND REFLECTION	

Ash's reflection becomes an independent entity. It reaches out of the mirror and grabs ahold of Ash by his throat. The reflection looks like a Mr. Hyde version of Ash. Sweating and nasty looking.

192	SIDE SHOT - SPLIT SCREEN - ASH AND REFLECTION -	192
	TWO PIN REGISTRATION CAMERA	

The reflection pulls Ash close and speaks to him in an intimate whisper.

REFLECTION  
I don't think we're "fine". We're losing it... starting to slip, does that sound "fine"?

The reflection tightens its hold on Ash's throat and begins to strangle him.

192P	PLATE FOR PREVIOUS SCENE	192P
	INT. CABIN MAIN ROOM - NIGHT	
	ASH	



193 CLOSE SHOT - ASH - DOLLY

193

Two hands in the bottom of frame, throttling him. CAMERA races back to reveal Ash's own hands on his throat. There is no sign of Ash's evil reflection. Ash has been strangling himself. He realizes this the same moment we do. He quickly pulls his hands away, looks at them incredulously, then to the mirror.

194 OVER ASH'S SHOULDER - INTO MIRROR

194

His reflection is as it should be.

195 CLOSE SHOT - ASH

195

He looks back down to his hands.

196 INT. CABIN MAIN ROOM - NIGHT (STUDIO) 196  
CLOSE SHOT - ASH'S RIGHT HAND - MOUNTED ON PLEXIGLASS -  
INTERVOLOMETER

The bite marks that Linda's teeth have left in the hand stand out sharply. The wound suddenly blackens and spiderwebs it's infection across the entire surface of the hand.

197 INT. CABIN MAIN ROOM - NIGHT 197  
CLOSE SHOT - ASH - HAND IN FOREGROUND - MAKE UP BLADDER EFX

The hand quivers and shakes, now out of Ash's control. The hand has taken a whitish cast. It's veins throb and pulsate. It is possessed by the evil force. The hand's fingernails grow inches. The wound oozes black fluid. Ash is repulsed.

198 CLOSE SHOT - ASH

198

Ash's demon hand makes a lunge at his face which is countered by Ash's good hand.

199 MEDIUM SHOT - ASH

199

He slams the hand to the cabin floor. He screams to the air:

ASH  
You bastards. Give me back my hand.

200 EXT. CABIN - NIGHT 200  
Wind and fog swirl about the place. Ash's ECHOING  
SCREAM is heard above the HOWLING GALE.  
ASH (O.S.)  
Give me back my hand!!

201 INT. CABIN MAIN ROOM - NIGHT 201  
CLOSE SHOT - FIREPLACE  
Fireplace tongs. Ash picks up the scissor like tongs  
with his good hand. He grasps his demon hand with them.  
It squirms for freedom.

201A ANGLE ASH 201A  
As he looks from his demon hand to...

201B ASH'S POV - THE FIREPLACE 201B  
The flames roar and snap.

201C CLOSE SHOT - ASH AND HAND 201C  
Ash tries to get his wits about him. It is difficult,  
but he knows what he must do. Gathering his courage,  
using the tongs, Ash shoves his demon hand onto the  
coals.

202 CLOSE SHOT - ASH 202  
Ash screaming...

203 INT. CABIN MAIN ROOM - NIGHT (STUDIO)-REVERSE ACTION 203  
CLOSE SHOT - FIREPLACE - ASH'S DEMON HAND  
As it roasts in the flames. The spirit leaves his hand  
and it reverts back to normal.

204 INT. CABIN MAIN ROOM/KITCHEN - NIGHT 204  
Ash pulls the hand from the fire and runs to the kitchen  
sink.

205 INT. CABIN KITCHEN - NIGHT

205

Cool water runs over Ash's burned hand. Ash rests his head on the kitchen counter and mumbles reassurances to himself.

ASH

Can't... can't be happening.

206 CLOSE SHOT - THE HAND

*There are several dishes in the sink.*

As the water pours over it. It changes back to its evil self. ~~It reaches up silently out of the sink.~~ *and grabs a glass plate.*

207 MEDIUM SHOT

207

*smashes*  
The hand grabs Ash's hair and mercilessly slams his head down upon the kitchen counter again and again. Ash punches himself in the face and is sent reeling backwards. He smashes into a cupboard where dishes and plates fall upon him.

208 CLOSE SHOT

208

The hand picks up plates and begins breaking them over Ash's head. ~~Then a bottle.~~ *He hand grabs his neck and begins to lift Ash up off the ground. It slams his head against the cupboard.*

209 MEDIUM SHOT

209

Ash is knocked unconscious. The hand continues breaking objects over his head. Ash lies unmoving, but still alive.

210 CLOSE SHOT

210

The hand stops as though it senses something. The CAMERA PANS to a large kitchen knife which lies upon the wooden floor. *next to a cleaver*

211 MEDIUM SHOT

211

The hand as it independently crawls towards the knife. *Cleaver*  
The hand is stopped when it runs out of arm, now anchored by Ash's unconscious body.

212 CLOSE SHOT - HAND

212

It digs its nails deep into the floorboards and begins to pull...

213 MEDIUM SHOT - ASH

213

... as he is pulled along the kitchen floor.

214 CLOSE SHOT - HAND

214

As it pulls Ash's unconscious body along after it, and halts as an ~~even larger~~ blade comes slicing through the demon hand, pinning it to the floorboards. CAMERA pulls over to reveal a revived Ash.

*IT GRABS THE HANDLE OF THE CLEVER*

ASH

Who's laughing now?

214A ANGLE - ASH

214A

He reaches over with his good hand and ~~pulls a fire engine red chainsaw down from the shelf.~~

*GRABS*

He holds the body of the machine between his legs and, with his good hand, flips on the ON switch. He pulls the starter cord. The CHAINSAW ROARS to life. The CAMERA TRACKS IN to Ash's sweating face.

ASH

Who's laughing now!?

He lowers the spinning blade of the chainsaw down out of frame and toward the evil hand. Blood flies up into frame.

*COVERING A LIGHT BULB, TURNING IT RED.*

215 OMIT

215

*DO ASH w/ HAND IN VICE + LINDA'S HEARLESS BODY w/ CHAINSAW.*

216 EXT. CABIN - NIGHT  
LONG SHOT

216

We hear the BUZZING of the CHAINSAW as it slices through bone and then falls silent.

217 EXT. BRIDGE - NIGHT (SIDE II)  
CRANE

217

The CAMERA cranes down as Annie's car approaches from

the distance. It pulls to a halt. Ed and Annie step from the car.

218 ANNIE'S POV

218

A red tow truck with its <sup>red</sup>orange lights flashing is parked there. Painted on it's side is "Jake's Gas N' Go." Jake and Bobby Joe are setting up flares and wooden roadblocks. Annie and Ed approach.

ANNIE

Excuse me. This the road to the Knowby's cabin?

JAKE

Thas' right. But you ain't goin' there.

ANNIE

And why not?

219 CLOSE SHOT - JAKE

219

As he reaches in his truck to pull on the headlights.

220 CLOSE SHOT - TRUCK HEADLIGHTS

As they snap on.

*ANNIE  
what happened?  
JAKE  
LADY I AINT SEEN  
NOTHIN LIKE IT.*

221 MEDIUM SHOT - JAKE, ANNIE, BOBBY JOE and ED

221

All stand in the bright glare of the lights as the fog swirls about them. Annie and Ed gape in frightened wonder at what they see.

222 EXT. BRIDGE - NIGHT - (SIDE II) (STUDIO MINIATURE)  
THEIR POV - TABLE TOP MODEL GIRDERS

The piercing beams of light illuminate twisted remnants of the destroyed bridge that leads to the cabin. A road sign, similar to the one on the other side of the bridge reads: "Dangerous Bridge - Two Ton Weight Limit".

223 EXT. BRIDGE - NIGHT - (SIDE II)  
CLOSE SHOT - ED AND ANNIE

223

Frightened as they view the wreckage.

ED  
~~Terrific.~~ Now what? we have to get there. It's very important

ANNIE  
There must be another way in.  
Another road or something.

224 JAKE, BOBBY JOE, ANNIE AND ED - TWO CAMERAS

224

BOBBY JOE  
Sure as hell ain't no road.

JAKE  
Sure ain't. 'Course...there is a trail. A certain trail, the where'bouts o' which I know of 'pecifically. But it's one hell of a hike.

BOBBY JOE  
... and it'll cost ya.

ANNIE  
How much?

JAKE  
Forty Fi...

224A ANGLE

224A

Jake looks up suddenly at his wife Bobby Joe who gives a sharp shake of her head.

JAKE  
~~Hundred bucks.~~ 50 bucks  
Ed looks to Annie.

224B CLOSE SHOT - ANNIE + ED

ANNIE  
Tell you what. You take my bags you've got a deal.

ED  
JUST ON LUCK. GET A LOT OF THESE NAYSEDS.

JAKE  
(sneaky this)  
A hundred bucks

224C CLOSE SHOT - JAKE

He glances through the window of Annie's car.

224C  
ANNIE  
JUST SHUT UP ED.

224D JAKE'S POV

224D

The tiny case containing the missing pages of the Book of the Dead, and a small handbag.

224E CLOSE SHOT - JAKE

224E

Looking back to Annie, a grin on his face.

JAKE

~~Deal.~~ *See,*

225 EXT. WOODS - NIGHT

225

A hiking trail winds through the woods. Bobby Joe leads the way with flashlight in hand. She pockets some bills. She is followed by Annie and Ed who carry the glass case containing the missing pages and the handbag. A grunting and sweating Jake brings up the rear, a large sea chest type trunk on his back. He is cursing under his breath.

JAKE

Jesus H. Christ! I thought she was talkin' 'bout them two goddamn little pieces!

226 OMIT

226

227 EXT. CABIN - NIGHT

227

The wind rushes fog about the place with a fury. A large moon hangs in the night sky.

228 INT. CABIN MAIN ROOM - NIGHT

CLOSE SHOT - EVIL HAND

228

No longer attached to Ash's arm, it still writhes about beneath Ash's foot which pins it to the floor.

229 MEDIUM SHOT - ASH - HAND'S POV

229

As he grabs the steel wastebasket, dumps out the trash lowers it quickly over the CAMERA, trapping the hand within.

230 MEDIUM SHOT - ASH 230  
With a note of finality, Ash slams down a pile of books atop the overturned wastecan, to anchor it. The top book's title reads "Farewell to Arms".

231 FIREPLACE 231  
Ash raises a red hot fireplace shovel that had been resting upon the coals. He grits his teeth.

232 ANGLE 232  
Just out of frame, Ash thrusts the glowing shovel against the stump to cauterize the wound. Red steam hisses up into frame as Ash screams.

233 MEDIUM SHOT - ASH 233  
He tosses aside the shovel and douses his smoldering stump into a bucket of water.

234 CLOSE SHOT - ASH 234  
Unspooling a roll of duct tape.

235 MEDIUM SHOT - ASH 235  
As he crudely tapes the tablecloth into a makeshift bandage about his wrist. Behind him, the wastebasket silently slides across the floor.

236 MEDIUM SHOT - ASH 236  
"CLANG"! He turns to see.

237 CLOSE SHOT - THE WASTEBASKET 237  
Upon its side. The Evil Hand is gone.

238 MEDIUM SHOT - ASH 238  
With his back to us, Ash doesn't see the Evil Hand as it appears suddenly in the foreground atop the table. Ash spins toward it just as the hand retracts out of frame. CAMERA MOVES SLOWLY into Ash's face. He knows

237 A C.U. ASH 38 Looko



something was there. SMASH! Ash turns.

238P PLATE FOR PREVIOUS SCENE 238P  
INT. STUDIO (BLUE SCREEN) HAND WITH BLUE SHIRT

239 ASH POV - A VASE 239

Lies shattered upon the floor.

240 CLOSE SHOT - ASH 240

As he looks down at the shattered vase. He hears the  
PITTER PATT sound. He turns towards the couch.

241 ASH'S POV - THE COUCH 241

CAMERA PANS DOWN to the base of the couch, where the  
flap of upholstery touches the floor.

242 LOW ANGLE - ASH 242

As he gets to his knees and reaches for the flap.

243 ASH'S POV - THE FLAP 243

As his good hand grabs ahold of it and lifts it up  
quickly. It is dark beneath the couch. The evil hand  
leaps out of this darkness with a SHRILL SCREAM.

244 MEDIUM SHOT - ASH AND HAND 244

As the evil hand leaps at Ash's face, gouging at his  
eyes. He knocks the hand from his face, momentarily  
blinded.

245 CLOSE SHOT - HAND 245

It scampers across the floorboards headed for a hole  
in the wall.

246 INT. CABIN MAIN ROOM - NIGHT (STUDIO) 246  
MEDIUM SHOT - ANIMATED PUPPET HAND

Same action as above but covered now through animation.

247 INT. CABIN MAIN ROOM - NIGHT  
HAND - POV

247

Low angle tracking shot approaching the hole in the wall.

248 CLOSE SHOT - ASH AND HAND  
TRACKING WITH HAND, ASH IN BG

248

He raises the shotgun and FIRES. BLAM!

249 CLOSE SHOT - HOLE IN THE WALL - SQUIB - EFX. HAND

249

The hand leaps into the hole as a section of wall next to it EXPLODES.

250 CLOSE SHOT - ASH

250

TRACKING the SOUND of the PITTER PATTERN as the hand scampers through the space behind the wall like a rat.

251 OMIT

251

252 OMIT

252

253 OMIT

253

254 ASH'S POV - WALL - SQUIB

254

A second hole at the bottom of the wall. The hand appears, still unhurt, waving and taunting at Ash.

255 CLOSE SHOT - HAND

*The hand scampers behind the couch  
ASH SHOOTS AT IT. IT TAUNTS him.*

As it taunts ASH it inadvertently sidesteps into a rusting mousetrap. SNAP! It springs shut upon the hand. It screams furiously and shakes violently in an effort to get free the from trap.

256 CLOSE SHOT - ASH

256

Throws back his head in a gruff bark of laughter.

ASH

Ha!

*the ash looks for hand as a vase crashes at his feet.  
ash swings the gun to the shelf + fires. the hand*

257 CLOSE SHOT - HAND

257

The hand throws the trap from itself and raises its middle finger to ASH, flipping him the bird.

258 CLOSE SHOT - ASH'S HAND

258

Reaches into his top pocket, removes a fresh shell, slides it into the firing chamber, snaps the barrel shut. He raises the gun, revealing his face as the CAMERA PANS UP with his movement.

259 ASH'S POV - OVER THE GUN BARREL

259

Pointed directly at the hand. But the hand dodges away from the hole, disappearing again behind the wall. The gun continues to track the evil hand's progress through its pitter patter sound.

260 CLOSE SHOT - ASH'S EAR

260

The pitter patter ebbs and then peaks in volume.

261 ASH'S POV - OVER THE GUN BARREL - SQUIB

261

*both* The trigger is squeezed. BLAM! *away 4th* ~~Another~~ hole is blown in the wall. And all is silent.

262 CLOSE SHOT - ASH

262

As he lowers the gun. Wondering if he has hit the hand or not.

263 CLOSE SHOT - HOLE IN WALL

263

All is silent for a moment, and then a slight trickle of blood comes dripping from the hole and down the side of the wall.

264 CLOSE SHOT - ASH

264

For the first time feeling victorious. As Ash continues to stare at the hole, his expression changes to one of perplexity.

265 CLOSE SHOT - HOLE IN WALL

265

The trickle of blood has increased to a steady flow, then, even this volume of blood multiplies. It is forced out of the wall with a greater and greater pressure until blood pours from the wall like a fire hose.

266 CLOSE SHOT - ASH

266

Horrorified, he spins his glance to the sound of more *A trickle*  
gushing liquid. *of blood. IT BLASTS OUT IN A*  
*Stream INTO his FACE.*

267 CLOSE SHOT - 2ND HOLE IN WALL

267

The second hole in the wall also begins to spew blood in a geyser. The CAMERA PANS over to the last of the holes. This, too, is an eruption of blood. The blood changes in color to a black fluid, then yellow, then turquoise.

268 CLOSE SHOT - ASH

268

Screaming as he looks down at his wrist. CAMERA PANS DOWN to it. The severed wrist begins dribbling blood. Then in a burst, it too, erupts in a hellish fire hose. It spouts blood under such great pressure that ASH is driven against the walls of the cabin because of it.

269 MED. SHOT - ASH

269

We follow him as he slams from one wall into another.

270 CLOSE SHOT - ASH

270

In the midst of his scream, drowning in the blood, it all suddenly stops. The cabin is again deadly quiet. ASH, soaked in blood and shivering, waits. For what, he's not sure.

271 MEDIUM SHOT - ASH

271

As he slowly backs away from the walls and sits upon the three legged chair. It shatters beneath him, dumping him on his butt.

CREAK!!!

ASH turns sharply to the low sound.

272 ASH'S POV - CLOSE SHOT 272

The mounted moose head upon the wall. It is in a different position. It turns sharply towards ASH and emits a hideous cackle.

273 CLOSE SHOT - ASH 273

He pulls back in fear, then turns to the sound of more laughter.

274 ASH'S POV - CLOSE SHOT 274

The desk lamp on its steel swivel rises and falls in synchronization with its wheezing laughter. Ah ha ha ha ha. Ahhhh ha ha ha ha!

275 CLOSE SHOT - ASH 275

Terrified, he turns to more laughter.

276 ASH'S POV - CLOSE SHOT 276

A line of 12 old books upon the shelf flap open and closed violently as they emit a chorus of sharp laughs. Ash turns.

276A CLOSE SHOT 276A

Other books upon the floor laugh.

277 MEDIUM SHOT - ASH *over shoulder* 277

His fear slowly fades as he begins to find the situation funny. He smiles, then chuckles, then breaks into an uproariously frightening bout of laughter.

*He turns sharply towards us and breaks into INSANE LAUGHTER.*

278 WIDE SHOT - ASH 278

The wooden door behind Ash comes to life. It stretches out as though it were elastic with each of its own low and terrible laughs.

279 WIDE SHOT - MAIN ROOM - TRACKING SHOT

279

Ash and everything in it are having the time of their lives. Ash leads the bunch laughing harder and harder.

KNOCK! KNOCK! KNOCK!

The room's laughter suddenly stops. Ash wipes tears from his eye. Again terrified.

280 ANGLE - ASH

280

He picks up the shot gun. *AND FIRES INTO THE DOOR.*

*A CUT OFF SCREAM IS HEARD. AND THEN ALL IS QUIET*

281 CLOSE SHOT - ASH AND DOOR

281

As he listens to a second knocking upon the front door. He raises his shotgun and fires. BLAM! We hear a scream and then all is quiet.

282 MEDIUM SHOT - ASH

282

~~He is about to open the door when it bursts open upon him revealing Jake, who is flying through the air at him.~~

*AND THERE IS NO ONE THERE.*

*Suddenly Ash and gains the barrel of his gun. IT IS JAKE AND HITS ASH w/ the Gun BACK INTO THE CHAIR. ED helps him*

283 MEDIUM SHOT - ASH AND JAKE

283

Jake knocks the gun from Ash's hands as he is tackled.

284 MEDIUM SHOT - SHOTGUN

284

As it slides across the floor.

285 MED. SHOT - ASH, JAKE AND ED

285

Ed enters and holds Ash down as Jake slugs him twice. Ash's fist comes up into frame catching Jake on the jaw. Jake pulls back his fist and rockets a piledriver blow to Ash's face, knocking him senseless.

286 MEDIUM SHOT - FRONT DOORWAY

286

Annie and Bobby Joe enter. Bobby Joe is wounded from the shotgun blast. She holds her shoulder where the shell has grazed her.

JAKE  
You gonna be alright, honey?

BOBBY JOE  
(looking at a  
lot of blood)  
I don't know.

JAKE (7500)  
You just sit still fer a minute. ~~MISS ANNIE, MY~~  
~~WIFE SITS FORTY EYE~~

287 MEDIUM SHOT - JAKE

287

As he looks down to Ash's semi-conscious body.  
He gives Ash a swift kick in the ribs. Ash moans.  
Annie is looking about the battered cabin. She sets  
down the glass case containing the pages of the Book  
of the Dead.

JAKE  
you know this  
S.O.B.?  
ED  
no, we  
thought then

ANNIE  
~~Ed~~ Oh my God. Where are my parents?

288 CLOSE SHOT - ANNIE

288

As she looks down to the floor.

289 ANNIE'S POV - THE CHAINSAW

289

As it lies in a pool of blood.

290 CLOSE SHOT - ANNIE

290

Annie runs to Ash's semi-conscious body and grabs his  
shirt and violently shakes him.

ANNIE  
What the hell did you do to them?

Ed pulls Annie off of Ash. She drops Ash's moaning head  
to the floor and backs away from him, sobbing.

291 MEDIUM SHOT - JAKE

291

Nursing his sore knuckles, he points with his elbow  
to the trap door that leads to the cellar.

JAKE  
We'll throw him in there.

292 MEDIUM SHOT - JAKE AND ASH 292

Jake picks up Ash's body and drags him quickly to the trap door. Half conscious, Ash feebly struggles with Jake.

JAKE  
Crazy buck's gone blood simple.

293 ASH'S POV 293

As he approaches the trap door almost upside down. Ed pries it open.

294 CLOSE SHOT - ASH 294

In a dazed state as he is carried to the trap door.

ASH  
Wait... I made... a mistake...

JAKE  
Damn right, you flat mouthed son of a bitch.

294A MEDIUM SHOT - ASH AND JAKE 294A

Jake kicks Ash down into the open trap door.

295 INT. CABIN CELLAR - NIGHT 295

ASH DUMMY

Looking up at the open trap door as Ash's body falls through frame.

296 INT. CABIN CELLAR - NIGHT (STUDIO) 296

CLOSE SHOT - CELLAR STEP - ASH'S HEAD

As it slams into the wooden step. His feet tumble over him as he begins to fall down the staircase.

297 LONG SHOT - ASH 297

As he tumbles head over heels down the wooden steps.



298 ASH'S POV

298

Racing down the steps.

299 MEDIUM SHOT - ASH

299

As he slams to the dirt floor of the cellar. Hard.  
He moans.

300 INT. <sup>MAIN ROOM</sup> ~~CABIN CELLAR~~ - NIGHT - *looking up from cellar* 300

Jake, Ed and Bobby Joe.

BOBBY JOE

I hope you rot down there!

301 INT. CABIN CELLAR - NIGHT (STUDIO)  
MEDIUM SHOT

301

Ash begins to realize where he is. Growing terror on  
his battered face.

~~N... No. Not the cellar.~~

302 INT. CABIN CELLAR - NIGHT  
ANGLE LOOKING UP

302

Jake swings the trap door shut with a clanging of chains.

303 INT. CABIN CELLAR - NIGHT (STUDIO)  
MEDIUM SHOT - ASH

The shaft of light from above disappears and he is  
encased in the darkness of the cellar.

From above he hears the threading of chains through  
eyeloops.

304 INT. CABIN MAIN ROOM - NIGHT  
MED. SHOT - JAKE, ANNIE, BOBBY JOE

304

Jake has just laid Bobby Joe down upon the couch. He  
dresses her wound with a towel.

304A MEDIUM SHOT - ANNIE

304A

She spots the tape recorder and Kandarian Dagger. She moves to them.

ANNIE

These are my father's things.

She turns on the tape recorder. *Horrible feedback ANSICREAMS come from recorder. Professor Knowby's voice on tape. LAST NIGHT MARRIE TALKED TO (KILL) ME*

ANNIE

SHHH! Listen!  
My father's voice.

PROFESSOR KNOWBY

(Voice on tape)

I fear that the only way to stop those possessed by the spirits of the Book is through the act of bodily dismemberment.

305 MED. SHOT - JAKE, BOBBY JOE AND ED

305

As they turn their heads to the sound of:

306 CLOSE SHOT - TAPE RECORDER  
TRACKING

306

Still playing, the tapes wind as we hear the wowing and fluttering voice of Raymond Knowby.

PROFESSOR KNOWBY

(Voice on tape)

I cannot bring myself to dismember my wife, yet I know that I must, to halt the evil that lives within her.

307 CLOSE SHOT - ANNIE - TRACKING IN

307

Horrified.

ANNIE

No.

308 CLOSE SHOT - TAPE RECORDER  
SLOWLY TRACKING BY IT.

308

Ed, Bobby Joe, Annie and Jake stand behind it as they listen.

PROFESSOR KNOWBY

(Voice on tape)

September 28th. The possession is taking its toll. Perhaps she will

PROFESSOR KNOWBY  
(Con't)  
die a natural death. This would be  
much easier on me . . . Although,  
there is a chainsaw if the need arises.

309 INT. CABIN CELLAR - NIGHT (STUDIO) 309  
MED. SHOT - ASH - TRACKING AROUND HIM.

As he lays in the center of the cellar's earth floor.  
He strains his ears to listen to the tape playing in  
the room above.

PROFESSOR KNOWBY  
(Voice on tape)  
It is October 1, 4:33 p.m. ~~Marie~~ *Henrietta is dead.*  
~~is dead.~~ I could not bring myself  
to dismember her corpse. But I  
buried her.

310 CLOSE SHOT - ASH 310  
TRACKING CLOSER

As he listens intently to the tape playing in the room  
above.

311 INT. CABIN MAIN ROOM - NIGHT 311  
TRACKING SHOT - TAPE RECORDER

CAMERA SLOWLY MOVING IN on the winding tape.

PROFESSOR KNOWBY  
(Voice on tape)  
I . . . buried her . . . in the  
cellar.

312 INT. CABIN CELLAR - NIGHT - (STUDIO) 312  
CLOSE SHOT - ASH - TRACKING CLOSER

Growing horror on his face as he realizes where he is.

PROFESSOR KNOWBY  
(Voice on tape)  
God help me, I buried her in the  
earthen floor of the fruit cellar!

313 MED. SHOT - OVER ASH'S SHOULDER  
CAMERA TRACKS IN

313

Between ASH's feet a crack in the earth appears. Steam pours up from it, a red glow radiates from beneath the earth. A flurry of moths flutter from the crack.

314 CLOSE SHOT - ASH - TRACKING IN

314

As he edges back away from this.

315 INT. CABIN CELLAR - NIGHT (STUDIO)  
ASH'S POV - CLOSE SHOT - (STOP MOTION ANIMATION)

315

A half-rotten human head juts up from the crack in the earth! Just the eyes are above the surface of the dirt. They dart about wildly and halt upon ASH. Worms crawl from the rotted forehead. *A flurry of moths fly about her.*

316 INT. CABIN CELLAR - NIGHT (STUDIO)  
CLOSE SHOT - ASH

316

He screams. ~~As he tries to run away Henrietta grabs his leg and...~~

317 MED. SHOT - OVER ASH'S SHOULDER

317

~~The corpse that was Marie~~ pulls itself from the grave and emits a wail. She turns her twisted body to face Ash. Moths fly about her in a flurry. *Marie's arm rips thru and grabs Ash's leg.*

MARIE

Someone's in my fruit cellar!  
Someone with a fresh soul!

318 INT. CABIN MAIN ROOM - NIGHT  
MED SHOT. - THE GROUP

318

All eyes on the trap door.

ED

~~Sound's like~~ <sup>ED</sup> somebody's down there with him.

*ANNIE  
NO... CAN'T be...*

319 INT. CABIN CELLAR - NIGHT (STUDIO)  
MED. SHOT - ASH

319

He runs up the steps to the trap door and begins pounding furiously upon it.

320 CLOSE SHOT - ASH 320

ASH  
Let me out! Let me out !!!

321 MED. SHOT - (REVERSE ACTION) - WIND FAN 321

Marie lets out a terrible laugh and approaches the wooden staircase.

322 INT. CABIN MAIN ROOM - NIGHT 322  
MED. SHOT - THE GROUP

All eyes are on the banging trap door. ASH'S wild screams are coming from beneath. They look at one another, not sure of what to do. Jake holds the ring of keys.

ANNIE  
~~Better~~ Let him out.

JAKE  
It's a trick. I know it.

ANNIE  
LET HIM OUT!

323 INT. CABIN CELLAR - NIGHT (STUDIO) 323  
WIDE SHOT - ASH

At the top of the steps, pounding on the trap door, screaming to be let out. Marie ENTERS the FRAME at the bottom of the steps. A flutter of moths about her.

324 WIDE SHOT - (REVERSE ACTION) 324

Marie begins to climb the steps. Two at a time.

MARIE  
Come to me. Come to sweet Marie.

325 INT. CABIN MAIN ROOM - NIGHT 325  
MED. SHOT - JAKE

As he tries one key after another.

326 CLOSE SHOT - KEYS 326  
 As they are forced into the lock.

327 INT. CABIN CELLAR - NIGHT (STUDIO) 327  
 CLOSE SHOT - ASH  
 Sweating at the top of the steps, watching as Marie approaches.

ASH  
 No.

328 CLOSE SHOT - MARIE 328  
 Extending her rotted and worm infested arm toward him.

MARIE  
 Yessssssss. You and I. We  
 shall spend eternity together.

329 CLOSE SHOT - ASH 329  
 Marie's shadow envelops him. He is petrified.

MARIE  
But first I'll swallow your soul !

330 INT. CABIN CELLAR - NIGHT (STUDIO) 330  
 CLOSE SHOT - MARIE - (STOP MOTION ANIMATION/REAR SCREEN)  
 Marie makes a sharp lunge at ASH. Her face contorting,  
 her teeth lengthening, her mouth opening impossibly wide  
 as though she were going to swallow his head, and all as  
 she lunges forward.

330P INT. CABIN CELLAR - NIGHT (STUDIO) 330P  
 Plate for previous scene.

331 INT. CABIN CELLAR - NIGHT (STUDIO) 331  
 CLOSE SHOT - ASH  
 He screams as a set of bloody hands grab his face.  
 But they are not Marie's. He is pulled upward to  
 the main room of the cabin.

332 INT. CABIN MAIN ROOM - NIGHT 332  
CLOSE SHOT  
It is Jake who pulls Ash to safety.

333 WIDE SHOT - MAIN ROOM 333  
Jake finishes pulling Ash up from the trapdoor and onto the floor of the main room. The horrible face of Marie pops from the cellar!

334 CLOSE SHOT - ANNIE AND ED 334  
SCREAMING at the sight of the beast.  
ANNIE  
For God's sake! That's my mother!

335 CLOSE SHOT - JAKE 335  
One of Marie's rotted hands reach up from the cellar grabbing Jake.

336 CLOSE SHOT - ED 336  
As he moves to help Jake, Marie swats at his jaw, knocking him backward into a picture frame. He shatters it with his head and slumps to the floor.

337 MED. SHOT - ASH 337  
As he moves toward the trapdoor.

338 CLOSE SHOT - (STYROFOAM TRAPDOOR) 338  
Ash's foot kicks the trapdoor shut and crushes Marie's head between the door and the floorboards.

339 MED. SHOT - DUMMY OF MARIE 339  
Ash leaps down upon the trapdoor, slamming it to pin Marie's head sideways. The pressure sends her left eyeball popping from her head, like a cork from a champagne bottle.

340 CLOSE SHOT

340

Marie's eyeball and trailing optic nerve - mounted on glass - panning with the eyeball as it sails through space.

341 CLOSE SHOT - BOBBY JOE (REVERSE ACTION)

341

As the eyeball is shot into her screaming mouth. She begins to gag on it.

342 WIDE SHOT

342

Jake kicks Marie in the face, sending her back down into the cellar. The trap door shuts, with Ash still atop it. The sound of Marie falling down the cellar steps is heard along with the beast's wild ravings. Ash quickly threads the chains through the eyeloops.

343 CLOSE SHOT - ~~ASH~~

343

He snaps the lock shut. Ash is shaking. Jake slowly moves down into his frame. He is completely terrified.

*The recorder PLAYS PAYMORSE V.O. OF GUNFIRE STUFF*  
343A The recorder continues to play V.O. POW. WOODY: ... AND I know that  
344 EXT. WOODS/CABIN - NIGHT THAT whatever out there ... will come  
(SHAKI-CAM) calling for me... 344

The CAMERA takes the POV of the Evil Force as it glides through the woods. Over a stump, around the Oak trees, through a patch of fog, as the cabin comes into view.

345 INT. CABIN MAIN ROOM - NIGHT  
MED. SHOT - JAKE

345

As he grabs Ash by his bloody shirt and forces him against the wall.

JAKE

Now mister, just what the hell goes on here?

ASH

Don't push me.

JAKE

You shot my girl. I should tear your head off right now.



Jake and Ash look at one another fiercely. Ash, having been toughened by his experiences is able to stare Jake down. Jake releases his grip.

346 MED. SHOT - ~~ANNIE~~ *ASH* 346

*ASH*  
~~she~~ turns to the group, *annie is* after placing a wet towel atop Ed's head.

ASH

There's something out there. That...  
*voice* (witch) in the cellar is only part of it.  
It lives out in those woods. In the Dark.  
Something that's come back from the dead.

346A OMIT 346A

346B OMIT 346B

346C OMIT 346C

346D OMIT 346D

347 CLOSE SHOT - BOBBY JOE 347

Interrupting Ash.

BOBBY JOE *(more dramatic)*

Jake, let's beat it the hell out *I gotta get out of here,*  
o'here, right now. *F... I gotta get out.*

JAKE

Now Bobby, you ain't in no condition...

ASH

Nobody goes ~~out that door~~. Not till  
daylight. *outside*

347A THE GROUP 347A

They freeze in their tracks as they hear a gentle voice which sings a melancholy tune. Annie turns her head to the sound and the CAMERA PANS TO reveal Marie whose head juts in the space between the floorboards and the trap door. She is no longer possessed. She looks as she did earlier in the film. She is singing a gentle song to Annie.

347B CLOSE SHOT - MARIE

348

MARIE

Remember that song Annie? I used  
to sing it to you ~~as a baby. when you were sick.~~

347C CLOSE SHOT - ANNIE

347C

~~when you were a baby.~~

Uncertain of what to do, but wanting to believe.

MARIE

Let me out, dear. It's so cold and dark  
in here.

ANNIE

Mother?

MARIE

Unlock these chains. Quickly.

347D MEDIUM SHOT - ASH AND ANNIE

347D

Annie starts to follow the instructions, but Ash halts  
her gently. He shakes his head. Annie snaps out of  
it. She shakes her head and looks to the cellar.

ANNIE

No. No. I don't know what you  
are but you're not my mother.

Annie begins to cry.

Keep

NO!  
LET'S  
FORTUNE  
TELLING

347E CLOSE SHOT - TRAP DOOR

347E

Marie is crying also.

VOICE OF MARIE

How can you say that to me Annie?  
~~I've raised you from a baby.~~

ANNIE

~~Not~~

VOICE OF MARIE

You were born July ~~12th~~, 1962. I  
remember it well because it was  
snowing. So strange that it would  
be snowing in July. ~~September~~

348 CAMERA TRACKING IN ON ANNIE 348

Confused and tearful, she screams to the others in the room.

ANNIE  
That thing in the cellar is not  
my mother!

Ed stands sharply into her frame. His eyes bone white, his skin, the pale color of the dead. His mouth has grown over large. His lips are black. He is possessed. He shrieks. Annie screams and jumps back out of frame.

349 MED. SHOT - ED POSSESSED 349  
RIGGING - REVERSE ACTION

He flies up into the air and writhes about as if he were a human marionette. He lets out a demonic moan and then begins to laugh.

350 MED. SHOT - BOBBY JOE and JAKE 350

As they clutch in fear at one another.

351 MED. SHOT - ANNIE AND ASH 351

As they look on in horror. Ash steps in front of Annie as she gapes at this monstrosity that was Ed.

352 CLOSE SHOT - ED POSSESSED 352  
RIGGING

As he floats about the room. His laughter suddenly stops and a second demonic voice comes from his body. It is female, and wailing in lament.

353 CLOSE SHOT - ASH 353

Watching in horror.

354 MED. SHOT - POSSESSED ED 354  
RIGGING

The body of Ed turns sharply toward the group, not really seeing.

ED  
(In the voice of POSSESSED #2)  
We are the things that were.

(In the voice of POSSESSED #1)  
And shall be again! HA HA HA HA HA!

(In the voice of POSSESSED #2)  
Spirits of the book.

(In the voice of POSSESSED #1)  
We want what is yours! LIFE!

As he floats about, his head dips and swoons.

ED  
(In the voice of POSSESSED #2)  
Dead by dawn!

(In the voice of POSSESSED #1)  
Dead by dawn!

355 CLOSE SHOT - MARIE 355

Sticking her gnarled head from the cellar.

MARIE  
Dead by dawn! Dead by dawn!

356 WIDE SHOT - JAKE AND BOBBY JOE IN FOREGROUND 356  
RIGGING

Ed floating, turns his head sharply to Bobby Joe. The Possessed body of Ed rushes through the air towards her.

357 ED'S POV 357

As he quickly rushes upon a screaming Bobby Joe.

358 CLOSE SHOT - ED'S POSSESSED ~~HEAD~~ *MOUTH* 358

As it snags Bobby Joe's head. With a single motion he rips the bulk of her hair from her head with a terrible RIIIIIIIP SOUND. He ~~teases the clump of hair to the floor.~~ *swallows the clump of hair.*

359 WIDE SHOT - GROUP 359  
 Bobby Joe collapses to the ground.

360 MED. SHOT - MARIE POSSESSED 360  
 As she calls from the cellar.

MARIE  
 Free me! Unlock these chains!

361 MED. SHOT - POSSESSED ED 361  
 He turns to the trap door and moves toward it.

362 MED. SHOT - ASH AND ANNIE 362  
 Both horrified. Ash retreats. Annie is shocked as she watches Ash back into the middle bedroom and disappear.

363 CLOSE SHOT - ANNIE 363  

ANNIE  
Where are you going ?! HELP  
 US!! You filthy COWARD!

364 ANGLE FROM TRAP DOOR - POSSESSED ED AND JAKE 364  
 Possessed Ed moves toward the trap door. Jake comes up quickly behind Ed to grab his shoulder.

365 JAKE'S POV - DUMMY OF POSSESSED ED 365  
 As Jake's hand reaches for the shoulder of possessed Ed. The head of possessed Ed spins around on its neck so that it faces Jake.

365A CLOSE SHOT - POSSESSED ED 365A  

ED  
 (In the voice of a woman)  
 We see you!

366 CLOSE SHOT - JAKE 366  
Screaming as Ed's hand enters frame, and snags Jake's face. He tosses Jake upward.

367 CLOSE SHOT - ED POSSESSED 367  
As he tosses Jake upward.

368 HIGH-WIDE SHOT - POSSESSED ED AND JAKE DUMMY 368  
REVERSED ACTION - UNDERCRANKED  
Jake flies upward towards the ceiling of the cabin.

369 INT. CABIN CEILING - NIGHT (STUDIO) 369  
MED. SHOT  
A prop light bulb "Shining" in its fixture. Jake's head comes flying up into frame, shattering it, and slamming into the wood ceiling and then falling back down again.

370 INT. CABIN MAIN ROOM - NIGHT 370  
MED. SHOT - JAKE AND POSSESSED ED - STUNT  
As Jake slams back down to the floor of the cabin.

371 MED. SHOT - ASH 371  
As he reappears in the doorway of the room. Now he clutches an axe in his single hand.

372 MED. SHOT - POSSESSED ED 372  
As he grabs the chains that secure the trap door ready to rip them loose. He turns his head to see:

372A OVER POSSESSED ED'S SHOULDER 372A  
Ash approaches with the axe.

373 MED. SHOT - ASH AND ANNIE AND OFF SCREEN 373  
DUMMY OF ED  
Ash exits the frame and we are left with Annie and the stark shadow of possessed Ed which is cast upon the

wall behind her. We watch as the shadow of Ash with the axe, slices through the top portion of possessed Ed's head. Annie screams as she is splattered with green bile.

373A CLOSE SHOT - POSSESSED ED 373A

Missing a portion of his head.

373B POSSESSED ED'S POV - ASH - EYEMO CAMERA AND MOUNT 373B

Ash stands before us, his axe dripping green bile. Ed's arms flail wildly on either side of the camera, groping at the air. He slowly falls over and slams to the floor.

374 OMIT 374

375 OMIT 375

376 MED. SHOT - POSSESSED ED (FRAMED WITH AND W/O HEAD) 376

Ed's body falls to the floor. It lays quiet for a moment and then begins to writhe and scream in its demonic death throes. Finally, he is silent.

377 MED. SHOT - ASH and ANNIE 377

Ash turns to her.

ASH

Start up that saw and hand it here!  
We're gonna cut him up.

Annie looks to the chainsaw and then to the unmoving body of Ed. She is repulsed at the thought.

ANNIE

No.

ASH

START IT UP!

ANNIE

NO !

Possessed Ed stands up quickly into frame! The evil force having re-animated his lifeless body. ~~Ed snags~~

17 Hand Cams

~~Ash by the face, lifts him above his head and throws him.~~ <sup>AND</sup> BUT IT IS NOT ~~ED'S~~ HAND. IT IS ASH'S POSSESSED HAND. IT LIFTS him higher higher, IT ~~clashes~~ <sup>clashes</sup> him

378 WIDE SHOT - ASH (TRAMPOLINE) - STUNT 378  
 As he passes through frame airborne, then exits frame.

379 MED. SHOT - ASH 379  
 As he slams into the wooden front door, ripping halfway through it with his head. He's still moving, trying to pull himself free.

380 MED. SHOT - ED and ANNIE 380  
 Annie is screaming in horror. Possessed Ed backhands her across the face. He goes for the TRAP DOOR ONCE AGAIN.

381 MED. SHOT - WRITING DESK 381  
 Annie slams into the desk shattering it to splinters of wood. She falls to the floor.

382 MED. SHOT - ASH 382  
 As he grabs the axe. <sup>Possessed</sup> AS he peels the hand off with his good hand AND FALLS TO THE FLOOR, NEXT TO THE AXE.

383 MED. SHOT - POSSESSED ED 383  
 As he stands sharply into frame. His mouth wide open and screaming.

384 MED. SHOT - ASH 384  
 Terrified, as he moves toward possessed Ed with the axe.

385 MED. SHOT - ASH and POSSESSED ED 385  
 Ash brings the axe down upon Ed's shoulder, knocking him to the floor. ASH swings the axe again and again. Different colors of bile and blood fly up into frame as Ash chops.



385A CLOSE SHOT - ANNIE 385A  
Screaming at the sight.

386 CLOSE SHOT - ASH 386  
His axe blade rises and falls as black demon blood  
flies up into frame.

387 CLOSE SHOT - LOW ANGLE - FLOOR LEVEL 387  
Ed's missing portion of his head sits upon the floor.  
His eye in extreme C.U. in the foreground. It looks  
wildly about into the CAMERA. In the background, we  
watch Ash bring down the axe until all is silent.

388 WIDE SHOT 388  
Jake slowly stands into the empty frame. He is in shock  
from what he has just seen. Annie slowly rises into  
frame - shaking her head in a silent "No." Ash slowly  
rises into frame, terrified. They are looking down at  
the out-of-frame remains of possessed Ed.

388A OMIT 388A

389 EXT. CABIN - NIGHT 389  
The moon has grown larger. Fog billows past the cabin.

390 INT. MAIN ROOM - NIGHT 390  
Three stuffed plastic garbage bags sit in the corner  
of the cabin. Ash tosses a fifth alongside them. It  
lands with a sickening thud. A trickle of green bile  
seeps from one of the bags.

391 MEDIUM SHOT - JAKE AND BOBBY JOE 391  
As he sprays a can of air freshener about the room,  
he holds his nose. Bobby Joe moves to him. She  
whispers.

BOBBY JOE  
Jake, I can't take no more of this.

B. Joe  
what?

JAKE  
That tail we came in here on.  
IT AINT there no more.  
Like the words TEST  
swallowed.  
IT UP OR  
somthin.

JAKE

Just a few more hours 'till daylight,  
baby, then we'll hightail it the hell  
out.

The room goes quiet. The sound of the wind outside  
the cabin has died. Jake and Bobby Joe cock their  
heads to this new silence.

392 CLOSE SHOT - ANNIE

392

She looks about the room, getting scared.

ANNIE

It's so quiet.

Ash stands slowly into frame. He knows that it can't  
be good.

393 WIDE SHOT - THE GROUP

393

As they raise their heads to a distant pounding sound.  
It grows louder.

BOOM - BOOM!

BOOM - BOOM!

ASH

I've heard that sound before.

JAKE

What the hell is it?

ASH

Something... Something trying  
to force its way into our world.

BOOM!

BOOM!

BANG!

BAM!

394 MEDIUM SHOT - JAKE AND BOBBY JOE

394

Bobby Joe runs to Jake's arms. He clutches her tightly.

395 MEDIUM SHOT - ANNIE AND ASH 395

Annie runs to Ash. He holds her. The pounding sounds halt. Again they are left in silence. Annie awkwardly disengages herself from Ash. They hear a sound coming from the middle bedroom.

BOBBY JOE

It's in there.

396 MEDIUM SHOT - DOOR TO MIDDLE BEDROOM 396

It is opened a crack.

397 MEDIUM SHOT - THE GROUP *Annie* ~~Ash~~ *grabs the LANTERN* 397

ASH

We'll all go in together.

JAKE

Hell no, you're the curious one.

398 MEDIUM SHOT - ASH AND ANNIE 398

He moves toward the door.

ANNIE

I'll go with you.

Ash nods to Annie in a show of thanks. He grabs the axe, and pushes open the door to the middle bedroom.

399 INT. MIDDLE BEDROOM 399

The door to the main room creaks open. Ash and Annie cautiously enter. They look about the place.

400 ASH'S POV - MIDDLE BEDROOM - NIGHT 400

As the CAMERA PANS the shadowed corners of the room.

401 MEDIUM SHOT - ASH AND ANNIE 401

An eerie whistling wind is heard. It has an otherworldly sound, very far off.

401A MEDIUM SHOT - DOORWAY TO MIDDLE BEDROOM

401A

Bobby Joe and Jake enter the room, drawn by the sound.

401B CLOSE SHOT - BOBBY JOE

401B

She looks about, frightened.

401C MEDIUM SHOT - ANNIE

401C

Bobby Joe's hand. Bobby Joe smiles, frightened.

- ASH

402

PANNING THE DARK ROOM

403

Whistling sound grows louder. It is  
an angry sound of something moving violently  
A shattering of glass.

404

GROUP

405

Group is hit with a tremendous blast of  
from the cold.

406

He suddenly stops. He blows out his  
it vaporize. *The screaming face of Ray Knowby*  
*his frame.*

Darkened corner of the room, the foggy  
image of Raymond Knowby emerges from  
the wall, and comes towards them. A life like  
spirit made of swirling smoke and mist.

RAYMOND

Annie.

406P PLATE FOR PREVIOUS SCENE  
BLACK STUDIO - RAYMOND

406P

407	CLOSE SHOT - ASH AND ANNIE	407
	They turn to the ghost in fear.	
408	MEDIUM SHOT - JAKE AND BOBBY JOE	408
	Awestruck. Bobby Joe crosses herself.	
	JAKE	
	Holy Mother O'Mercy.	
409	OMIT	409
410	OMIT	410
411	OMIT	411
412	OMIT	412
413	MEDIUM SHOT - THE GHOST OF RAYMOND	413
	RAYMOND	
	There is a dark spirit here that wants to destroy you. Your salvation lies in the pages from the Book of the Dead.	
	The ghost of Raymond points to Annie's glass case. CAMERA PANS to it. Inside are the pages from the Book.	
413P	PLATE FOR PREVIOUS SCENE BLACK STUDIO - RAYMOND	413P
414	CLOSE SHOT - ANNIE	414
	Listening.	
415	ANGLE - THE GROUP AND THE GHOST OF RAYMOND	415
	RAYMOND	
	Recite the passages. Dispel the evil. Save my soul... And your own lives.	
	The ghost of Raymond <sup>screen</sup> fades and is gone.	

415P PLATE FOR PREVIOUS SCENE 415P  
BLACK STUDIO - RAYMOND

416 MEDIUM SHOT - THE GROUP 416

Whoosh! Again they are hit with a blast of air. The light bulb shatters and we lose them in the darkness.

JAKE'S VOICE

Somebody get the light!

The sound of chairs being pushed over. The sound of a door opening and closing.

417 CLOSE SHOT - ASH 417

As he flips on the table lamp, illuminating the room. CAMERA PANS over to reveal only Jake and Annie.

418 CLOSE SHOT - JAKE 418

Looking about.

JAKE

Hey. Bobby Joe's gone!

419 CLOSE SHOT - ANNIE 419

ANNIE

Then who.... ?

Annie looks down to her hand to find Ash's EVIL HAND clutched in hers. Annie screams and throws it off of her.

420 MEDIUM SHOT - EVIL HAND 420

As it hits the floor and scampers away into a darkened corner.

421 EXT. CABIN - NIGHT 421

Bobby Joe makes a mad dash away from the cabin. It diminishes in size behind her, she has had enough of it.

NOTE:  
SEQUENCE TO COME INVOLVING VARIOUS SHOTS OF BOBBY JOE RUNNING,  
AND EVIL FORCE CHASING HER THROUGH WOODS UP TO TREE FACE.

422 EXT. WOODS - NIGHT 422  
MEDIUM SHOT - BOBBY JOE - TRACKING  
As she races through the woods.

423 CLOSER 423  
She runs deep into the woods, still looking behind her as she slams into a twisted oak tree that stops her flat.  
An angry face appears on the surface of the tree. Its gnarled bark folds open to reveal very human like oversized eyes. A large fold in its bark opens to form a gaping mouth dripping tree sap saliva.

TREE FACE  
BAHHHH!

424 CLOSE SHOT - BOBBY JOE - (REVERSE ACTION) 424  
Screaming as she backs away from this living tree as a flurry of snake like vines pick themselves up off of the ground and come to life about her.

425 CLOSE SHOT - BOBBY JOE'S LEGS - (REVERSE ACTION) 425  
Two living vines wind their way toward her legs and coil around her ankles tightly.

426 CLOSE SHOT - BOBBY JOE 426  
She lets out a short shrill scream. *As her shirt is partially torn away from her.*

427 MED. SHOT - (REVERSE ACTION) 427  
Living vines wind around Bobby Joe's torso in a furious wrapping motion. *torso*

428 CLOSE SHOT - (REVERSE ACTION) 428  
A living vine wraps around her throat.

429 CLOSE SHOT - (REVERSE ACTION) 429  
Tiny vines wrap around Bobby Joe's hand and fingers.

430 MED. SHOT - RIGGING RATCHET EFFECT - STUNT 430  
UNDERCRANKED

Bobby Joe, wrapped in vines, is reeled backwards and ripped through a wall of branches.

431 MED. SHOT - PANNING - RIGGING EFFECT - STUNT 431  
UNDERCRANKED

At a great speed, Bobby Joe is pulled away from the cabin and towards the forest by the vines.

432 BOBBY JOE'S POV - OVER HER LEGS - RIGGING EFFECT 432  
STUNT - UNDERCRANKED

As the vines rocket her on a speeding FAST MOTION joyride along the forest floor.

433 CLOSE SHOT - BOBBY JOE'S FACE - RIGGING EFX 433

As she drags along the forest floor, the smaller vines force their way into Bobby Joe's nose and mouth and then under the first layer of her facial skin.

434 EXT. SWAMP - NIGHT  
PANNING SHOT - RIGGING EFFECT - STUNT

Bobby Joe as she speeds through the woods, the vines dragging her about sixty miles per hour. She hits a swamp with a giant splash, but even this does not stop her.

*Pole w/spike  
log.  
434  
mud puddle  
fox hole  
mud  
puddle  
swamp*

435 LONG SHOT 435  
ROOSTERTAIL WATER SPRAY EFX - DUMMY

She glides across the surface of the swamp with a great roostertail spray of water, as if she were on water skis.

436 ANGLE - RIGGING EFX - STUNT 436

She hits the other side of the swamp and is rocketed out of the water and across the forest floor.

437 EXT. WOODS - NIGHT 437  
STATIC CAMERA - RIGGING EFFECT - STUNT - UNDERCRANKED

Bobby Joe comes roaring towards us, screaming. She



rips past.

438     STATIC CAMERA - RIGGING EFFECT - STUNT     438  
       UNDERCRANKED

From BEHIND CAMERA Bobby Joe appears and goes racing into the distance.

439     BOBBY JOE'S POV - OVER HER LEGS     439  
       RIGGING EFFECT - UNDERCRANKED - STUNT

Darting in and around trees, a major stump is coming right for her. Bobby Joe's legs spread wide. The tree stump races closer. Bobby Joe SCREAMS . . . her last.

440     EXT. WOODS - NIGHT     440  
       LOW SHOT - LOOKING UPWARD PAST THE STUMP - BLOOD GEYSER EFX

We hear the RIP! And watch as a geyser of blood floods up into the night sky.

441     INT. CABIN - MAIN ROOM - NIGHT     441  
       CLOSE SHOT - GLASS CASE CONTAINING PAGES FROM BOOK OF THE DEAD.

It falls away from the CAMERA and shatters on the table beneath us.

442     MEDIUM SHOT - ASH AND ANNIE     442

As their hands scramble at removing the pages from the bits of broken glass.

443     MED. SHOT - JAKE IN FG - ASH AND ANNIE IN BG.     443

Jake is looking out the boarded window of the cabin, searching for some sign of Bobby Joe.

444     EXT. WOODS - NIGHT     444  
       JAKE'S POV - THE DARK WOODS

All is silent as fog rushes in and around the woods.

JAKE  
Where the hell is she?

445 INT. CABIN MAIN ROOM - NIGHT  
MED. SHOT - JAKE AND ASH AND ANNIE

445

Jake turns to Ash.

JAKE  
We gotta go out ~~there~~ and find  
her!

ASH  
If she went out in those woods,  
she's not coming back.

446 CLOSE SHOT - ANNIE

446

As she quickly gives the pages a cursory glance.

ANNIE  
This is it. Two passages.  
For the first time, she smiles at Ash.

ANNIE  
We've got it!

446A - 446H OMIT

446A - 446H

447 CLOSE SHOT - ASH

447

Finally seeing his salvation, his face shows hope.

447A MEDIUM SHOT - ASH AND ANNIE

447A

Annie reads through the pages.

ANNIE  
Two passages here. The first can bring  
what the Kandarians referred to as a  
"dark spirit" into a physical state of  
being. The evil will manifest itself in  
the flesh.

ASH  
Why the hell would we want to do that?  
Annie thumbs through one or two of the other pages.

ANNIE

By reciting this second passage, the Book says that a rift is created, in tune with the same power that has brought the evil here. The physical apparition of this spirit will be forced back through this rift... to an earlier time and place. At least that's the best translation I can.....

CLICKITY CLICK

448 MEDIUM SHOT - ASH AND ANNIE 448

Annie and Ash look up to the source of the sound.

449 MEDIUM SHOT - JAKE 449

He has just snapped a shell into the firing chamber of the shotgun. He points it at Ash and Annie.

JAKE

I'm runnin' the show now.

450 MEDIUM SHOT - ASH AND ANNIE 450

Standing together, confused.

450A CLOSE SHOT - JAKE 450A

JAKE

We're goin' outside into those woods to look for Bobby Joe, an' once we find her, we're ~~gettin' on that trail~~ ~~an'~~ gettin' the hell outta here.

ASH

If you want to look for her, go ahead.

JAKE

You two comin' with me. I ain't goin' out there alone.

ASH

NO, YOU IDIOT. You'll kill us all. She's dead by now. With these pages we can...

Jake grabs the pages from Annie's hand.

JAKE  
Those pages don't mean shit.

Jake kicks the pages down into the cellar. Ash and Annie look on in horror.

JAKE  
'Sides. Now you ain't got no choice.  
Jake pushes at Ash with the barrel of the shotgun.

JAKE  
Now move!

451 EXT. WOODS/CABIN - NIGHT 451  
~~POV OF EVIL FORCE~~ *Jake Ash + Annie exit the cabin.*

*As it glides through the woods and over a rise revealing the cabin in the distance. Ash, Annie and Jake exit the cabin.*

*They look around, in fear.*

452 EXT. FRONT PORCH OF CABIN - NIGHT 452  
Ash, Annie and Jake walk towards the woods. In the FG is Ash. He looks off past the CAMERA in fear. *ASH NOTICES the path has been grown over.*

453 ASH'S POV, - WOODS - NIGHT ROD PUPPETS - STUDIO 453  
*ASH There's no family. Where do you intend to go?*  
As he approaches a line of trees whose branches bend and sway with a threatening motion. *He yells for*  
~~he hears Bobby Joe's voice~~ *Bobby Joe* *B. Joe*  
*Jake, I'm over here.*

454 EXT. WOODS - NIGHT 454  
MEDIUM SHOT - ASH  
*Jake looks and Ash locates the gun barrel as the gun goes off.*  
As he moves past a branch, and secretly bends it as he moves forward.

455 CLOSE SHOT - BRANCH 455  
As it is bent taut, then released.

456 CLOSE SHOT - JAKE 456  
As the branch snaps back into his face. He is momentarily blinded.

457 CLOSE SHOT - JAKE'S HAND WITH GUN 457  
Jake's hand holding the SHOTGUN jerks up into frame.  
Ash's hand grabs the gun.

458 CLOSE SHOT - ASH 458  
As he jerks the shotgun downward.

459 CLOSE SHOT - JAKE 459  
As the wooden stock of the gun slams into Jake's jaw.  
Jake stumbles backward and falls.

460 POV EVIL FORCE 460  
As it floats up out of the woods and towards the distant  
figures of Ash, Jake and Annie.

461 MEDIUM SHOT - ASH AND JAKE 461  
Jake climbing to his feet as Ash and he struggle over  
the shotgun.

462 MEDIUM SHOT - ANNIE 462  
As she runs to help Ash.

463 CLOSE SHOT - JAKE 463  
He slugs her across the face, knocking her down.

464 CLOSE SHOT - ASH 464  
As he draws back his fist to belt Jake.

465 MEDIUM SHOT - ASH AND JAKE 465  
Jake kicks Ash right between the legs. The shotgun is  
on the ground right behind Ash.

466 POV EVIL FORCE 466  
It draws closer.

467 MEDIUM SHOT - ASH AND JAKE 467  
Ash is doubled over from the kick to the groin. Jake charges him. Ash joins his hand and wrist and swings upward, catching the charging Jake beneath the jaw. BAM!

468 MEDIUM SHOT - JAKE 468  
Staggers backward.

469 MEDIUM SHOT - ASH 469  
As he runs at Jake and hits him with a two footed dropkick.

470 POV - EVIL FORCE 470  
It is almost upon them.

471 MEDIUM SHOT - ANNIE 471  
Picking herself up off of the ground.

472 POV - EVIL FORCE - JAKE AND ASH 472  
Jake climbs atop Ash and begins slugging him. Ash rolls Jake over. Raises his fist to slug Jake, then looks up in fear.  
We race up to Ash. He screams as the Force envelops him.

473 MEDIUM SHOT - ANNIE 473  
As she watches in horror. Ash abruptly stands into her frame. His eyes are bone white, his flesh, the pale color of the dead. His lips, black. He bellows to the night!

474 EXT. CABIN - NIGHT 474  
CLOSE SHOT - ANNIE  
She screams and stumbles backwards, towards the cabin.

475 EXT. WOODS - NIGHT 475  
MEDIUM SHOT - POSSESSED ASH - FLYING RIG - CRANE -STUNT  
Possessed Ash lifts Jake up above his head and throws him into the Delta 88.

476 INT. CABIN MAIN ROOM - NIGHT 476  
MEDIUM SHOT  
Annie dashes inside and turns to look out the open doorway.

477 ANNIE'S POV - THRU THE OPEN DOORWAY 477  
All is quiet outside, no sign of Possessed Ash or Jake, and then Possessed Ash is there, emerging from the darkness suddenly. He raises his finger and points to Annie. He speaks in the low garbled voice of a demon;  
POSESSED ASH  
JOIN US!

478 MED. SHOT - ANNIE 478  
She rushes to the door, hoping to get there before Possessed Ash.

479 MED. SHOT - ANNIE AND POSSESSED ASH 479  
She slams the front door shut just in time.

480 MED. SHOT - ANNIE 480  
She picks up the Kandarian Dagger. CREAK - SNAP!  
A sound coming from somewhere in the rear of the cabin. She turns toward the doorway to the hallway.

481 - 486 OMIT 481 - 486

487 ANNIE'S POV - THE DOOR TO THE HALLWAY 487  
It is closed.

488 OMIT 488

489 MED. SHOT - ANNIE 489  
 She moves to investigate the sound. As she approaches the rear door to the hall and slowly opens it.

489A ANNIE'S POV 489A  
 As the door to the hallway is pulled open, revealing ... only the empty hallway.

489B INT. CABIN HALLWAY - NIGHT 489B  
 ANNIE  
 She breathes a sigh of relief.

490 ANNIE'S POV 490  
 As she moves down the hall. It is dark. Curtains flutter on the boarded windows.

491 CLOSE SHOT - ANNIE 491  
 As she moves towards the rear of the cabin.

492 ANNIE'S POV - THE REAR DOOR OF THE CABIN 492  
 Creak! The doorknob is turning. Something is trying to get in. *omit*  
*She moves to the window & looks out.*

493 ANNIE - MED. SHOT 493  
 She forces her back to the wall. She tenses with the dagger, ready to slay whatever should enter.

494 CLOSE SHOT - ANNIE 494  
 She waits.

495 CLOSE SHOT - THE KANDARIAN DAGGER 495  
 Gripped tightly in Annie's sweating hands.

496 CLOSE SHOT - DOORKNOB 496  
 Rattling violently now. And suddenly it opens.



497	CLOSE SHOT - ANNIE'S HANDS	497
	As they swing the dagger.	
498	CLOSE SHOT	498
	As the dagger imbeds in the intruder's chest. CAMERA PANS UP quickly to reveal a gasping Jake.	
499	MEDIUM SHOT - JAKE AND ANNIE	499
	Jake falls to the ground, half in and out of the doorway. He is still alive.	
500	CLOSE SHOT - ANNIE	500
	As she backs away in horror, clutching at her head.	
	ANNIE	
	No!	
	She backs to a partially boarded window.	
501	MEDIUM SHOT - ANNIE	501
	Possessed Ash juts up into frame in the window behind her. Annie screams and runs toward the open back door. Possessed Ash spots the open door through the window and begins to move around the side of the house.	
502	MED. SHOT - ANNIE	502
	As she goes to slam the door.	
503	MED. SHOT - JAKE	503
	As he lies moaning in the doorway, the door slams upon him.	
504	MED. SHOT - ANNIE	504
	As she reaches down and pulls Jake's body out of the way.	

505 EXT. REAR OF CABIN - NIGHT 505  
POSSESSED ASH  
As he moves around the side of the cabin, tearing apart a trellis that stands in his path, and three hanging flowerpots as he approaches the open door.

506 INT. CABIN BACK HALLWAY - NIGHT 506  
MED. SHOT - ANNIE  
Again she tries to slam the door.

507 MED. SHOT - JAKE'S ANKLE 507  
Which lies in the door's path, preventing it from closing.

508 EXT. REAR OF CABIN - NIGHT 508  
OVER POSSESSED ASH'S SHOULDER  
As he approaches the back door. He grabs the screen door and tears it loose with a single motion.

509 INT. CABIN REAR HALLWAY - NIGHT 509  
ANNIE  
As she pulls Jake's ankle from the door and slams it.

510 MED. SHOT - ANNIE 510  
As she slams the rear door and Possessed Ash comes ripping through it. He comes after Annie.

511 INT. CABIN HALLWAY/MAIN ROOM - NIGHT 511  
ANNIE AND POSSESSED ASH  
As she races down the hall toward the main room. Possessed Ash behind her, bellowing.

512 INT. CABIN MAIN ROOM - NIGHT 512  
WIDE SHOT - POSSESSED ASH AND ANNIE  
He picks her up and swings her across the room, into the wall. She slumps to the floor unconscious.

513 MED. SHOT - POSSESSED ASH 513

As he lumbers toward her.

514 ASH'S POV - STAR FILTER 514

As he moves closer to her unmoving body. A glitter of light on the floor, next to her, catches his eye.

515 CLOSE SHOT - POSSESSED ASH 515

For the first time, calm, as he looks intently down at the floor. He kneels closer.

516 ASH'S POV - (STAR FILTER) 516

The NECKLACE of Linda.

~~516A~~ LINDAS V.O.  
517 CLOSE SHOT - POSSESSED ASH 517

The sight of the necklace strikes the human cord within him. He is confused, his evil self, battling for control of his spirit and body. He reaches to pick it up.

518 CLOSE SHOT - ASH'S HAND 518

As he slowly picks up the delicate silver necklace. He raises it to his face; V.O. LINDA: ~~FULL~~ NEVER TAKE IT OFF.

~~518A~~ And then it hits him. The emotion of love lost. It floods the monster that is ASH. He clutches the necklace tightly to his bestial chest. And as the Love/waltz theme sweeps up in volume on the sound track, the monster begins to cry.

519 WIDE SHOT - POSSESSED ASH and ANNIE 519

Ash raises his head and lets out a low, lamenting, and pitiful wail. A man trapped in the shell of a beast, crying for the one he has lost.

520 MEDIUM CLOSE SHOT - POSSESSED ASH 520

As he raises his head. Tears stream down from his eyes, washing away the caked on blood.

521 CLOSE SHOT - POSSESSED ASH (REVERSE ACTION) 521  
 BLADDER EFX

His face begins to change. His skin loses its white pallor. His blackened, infected cuts disappear. The swollen and cracked surface of his face begins to heal.

522 INT. CABIN MAIN ROOM - NIGHT (STUDIO) 522  
 EXTREME CLOSE SHOT - POSSESSED ASH - DUMMY HEAD  
 W/FLUID EYE CHAMBER

Ash's eyes change from white to brown.

523 INT. CABIN MAIN ROOM - NIGHT 523

As the last tears roll down Ash's face, he is once again human. Ash looks up suddenly with a start.

524 MEDIUM SHOT - ASH 524

As he rolls out of the way a moment before the head of the axe buries itself in the wooden floor. Splinters fly.

525 MEDIUM SHOT - ASH 525

Rolls to his feet and stands. He ducks as Annie enters frame, charging him with axe, screaming.

ASH

No. WAIT!

Annie swings the axe and again Ash ducks. The head of the axe slams into the plastered wall smashing right through.

526 CLOSER - ASH AND ANNIE 526

Ash grabs her tightly with his remaining hand.

ASH

Listen to me! I'm all right  
 now. That thing is gone.

Ash pushes her away. Annie falls to the floor. She stands.

527 CLOSE SHOT - ASH

527

Catching his wind for a moment. Then rolls to the side as the axe again comes at him! SLAM! The head of the axe slices into the wall only a few inches from his head.

528 MED. SHOT - ASH AND ANNIE

528

As he grabs Annie by the face and forces her backwards.

ASH

GOD DAMN IT! I said I was all right!!

Annie is nearly choking.

ANNIE

Okay.

Ash releases her gently.

ASH

I guess some human emotions are stronger than this Evil.

ANNIE

Yeah, but for how long?

ASH  
you'll be the 1st to know.

529 CLOSE SHOT - ANNIE

529

Coughing as she recovers from Ash's grip about her throat.

ANNIE

If we're going to beat this thing, for good, we need those pages.

ASH

Then let's head down into that cellar...

He motions to the trapdoor.

ASH

... and carve ourselves a witch.

ASH looks towards the workshop.

ANNIE  
well what are we going to do?  
Ash looks at her

530 EXT. WORKSHED - NIGHT

530

Ash's hand flips open the latch on the shed door.

531 INT. WORKSHED - NIGHT 531

The door is kicked open, revealing the silhouette of Ash and Annie as they stand in the doorway.

532 WORKSHED SHELF 532

Rats scurry for safety as the shaft of light from the door hits them.

533 HANGING BULB 533

ASH'S hand pulls on the cord, turning on the light.

534 WORKSHED TABLE 534

Ash's arm sweeping the chains and pieces of wood onto the floor.

535 ANNIE'S HANDS 535

Pull a piece of tin from the window frame.

536 ANNIE'S HANDS 536

Place the piece of tin over the edge of the table.  
ASH'S hand enters frame and snaps it neatly in two.

537 ANNIE'S HANDS 537

Hold the piece of tin as Ash hammers it into a bracket type shape.

538 ~~THE BRACKET~~ *the Hose clamp.* 538

~~Now completed~~ *is* tossed down upon the workshed table.

539 A SECOND ~~BRACKET~~ *Hose clamp* 539

Is tossed down next to the first.

540 ANNIE'S HANDS 540

Hold down a ~~bracket~~ *clamp* as ASH'S hand, creates screw sized holes in it with an ~~electric~~ *Batter Powered* drill.

541 ANNIE'S HANDS 541  
 Attach the <sup>CLAMPS</sup>~~brackets~~ to a piece of red steel.

542 ANNIE'S HANDS 542  
 Attach the red piece of steel to ASH'S stump, via the brackets.

543 ANNIE'S HANDS 543  
 Attach a "v" type hook to ASH'S arm, just above his bicep.

544 ASH'S HAND 544  
 Slams down the chainsaw upon the table. It is missing its side panel. ASH'S arm enters frame and we see that it is this missing side panel that has been bracketed to his stump.

545 CLOSER SHOT 545  
 The panel slides into the side of the chainsaw with a sharp "CLICK".

546 ASH 546  
 As he bends the chainsaw to his chest.

547 CLOSE SHOT 547  
 The "T" shaped end of the starter cord falls neatly into the "v" shaped hook that is strapped to ASH'S bicep.

548 CLOSE SHOT - ASH 548  
 He looks up to Annie, the moment of truth.

549 CLOSE SHOT - ANNIE 549  
 Hair tousled over her sweating face, returns his glance, expectant.

550 WIDE SHOT

550

Ash extends his chainsaw arm, pulling on the starter cord. The CHAINSAW ROARS to life. With his free arm Ash raises the shotgun. He lowers the blade of the chainsaw down upon the barrel. Sparks fly as the saw cuts through it. The long barrel falls to the floor. Ash is left with a sawed off shotgun in one hand and a chainsaw strapped to his other arm.

With a fancy style western flip ~~to the gun~~ Ash holsters the shotgun in a makeshift holster, strapped to his back.

The CAMERA SLOWLY TRACKS into Ash's ~~glistening~~ face.

ASH

~~GROOVY~~ LETS ~~have~~ *have* down in that celler and *carve us up a witch.*

551 EXT. WOODS/CABIN - NIGHT

551

The cabin is in the distance. In the foreground is a large oak tree. A gnarled human-like face can be made out on the surface of the tree. It is lit from beneath and slowly brought up on a dimmer. A horrible twisted tree face. It suddenly opens its mouth and breathes in a gust of air with a terrible wheezing sound, as though in great pain at being brought to life.

552 CLOSE SHOT

552

Second tree face, brought up on a dimmer, opens its mouth and loudly draws in air, also in agony.

553 CLOSE SHOT

553

A third tree's twisted face, two human eyes opened wide on its surface. It breathes, then barks a guttural sound.

554 MED. SHOT

554

In the foreground is the base of a large oak tree. The cabin is in the distance. A RUMBLING is heard. Then suddenly the tree pulls one of its massive roots from the earth. The tree sets its root down a few feet closer to the cabin.

555 EXT. WOODS - NIGHT (STUDIO MINIATURE)  
WIDE SHOT - TREE PUPPETS

555



An entire line of trees. All pull their roots free from the soil and take an awkward and lumbering step towards the cabin.

556 INT. CABIN MAIN ROOM - NIGHT 556  
CLOSE SHOT TRAP DOOR  
It lies flat against the floorboards.

557 MED. SHOT - ASH AND ANNIE 557  
Ash hands Annie a ring of keys. He motions to the lock that secures the chain about the trap door.  
ASH  
Go ahead.

558 MED. SHOT - ANNIE 558  
As she slowly moves toward the trap door, the key in her hand.

559 CLOSE SHOT - ANNIE'S HAND 559  
As she lowers the key to the lock. BAM! BANG! BAM! the trap door begins slamming furiously, as far as the chain will allow.

560 MED. SHOT - ANNIE 560  
As she jumps back from the violently banging trap door.

561 MED. SHOT - ASH 561  
He steps toward the trap door.  
ASH  
Hell with this.

562 CLOSE SHOT - ASH 562  
He bends his chainsaw arm towards his chest.

563 CLOSE SHOT

563

The "T" shaped end of the starter pull cord falls neatly into the "V" shaped hook that is strapped to Ash's bicep.

564 WIDE SHOT - ASH AND ANNIE

564

Ash extends his chainsaw arm sharply, pulling on the starter cord. The chainsaw roars to life.

Ash lowers the chainsaw blade to the wood of the trapdoor.

565 CLOSE SHOT - THE BLADE

565

Of the chainsaw begins cutting a circle through the wood which holds the eyeloop that secures the trapdoor shut.

566 MED. SHOT - ANNIE

566

Tensing with her axe, ready for the beast to spring.

567 CLOSE SHOT - CHAINSAW BLADE

567

As it completes the circular cut in the wood of the floor boards.

568 MEDIUM SHOT - ASH

568

As he finishes the slicing job and kicks open the trap door.

569 LOW ANGLE - ANNIE AND ASH

569

As they cautiously peer down into the cellar.

570 INT. CABIN CELLAR - NIGHT (STUDIO)  
ANNIE'S POV

570

Looking down into the cellar. No sign of Marie. At the bottom of the steps are the missing pages from the Book of The Dead. They are illuminated by a shaft of light.

The pages.

ANNIE

*omit*

*omit*

*ASH  
Those pages are  
down there somewhere.*

*He turns off  
chainsaw.*

571 INT. CABIN MAIN ROOM - NIGHT 571  
MED. SHOT - ASH

He kicks aside the broken trapdoor and slowly descends into the darkness.

572 INT. CABIN CELLAR - NIGHT (STUDIO) 572  
MED. SHOT

~~Chainsaw buzzing,~~ Ash arrives at the bottom of the steps. He picks up the stack of pages from the dirt floor. He tosses the bunch of pages up to Annie.

573 INT. CABIN MAIN ROOM - NIGHT 573  
MED. SHOT - ANNIE

She catches the pages. She rushes over to the writing desk and quickly reads through them.

574 INT. CABIN CELLAR - NIGHT (STUDIO) 574

Ash looks about the dark corners of the cellar trying to find some sign of Marie.

575 ASH'S POV 575

Panning the cobwebs and dark stone walls of the cellar. Annie's voice calls down.

ANNIE (O.S.)  
Did you find her?

576 CLOSE SHOT - ASH 576

ASH  
She's playing hard to get...

He pumps the throttle on the buzzing saw.

ASH  
... rid of.

Behind Ash, unseen by him, a shadow darts by.

577 CLOSE SHOT - ASH 577

He hears a sound.

578	ASH'S POV	578
	It is coming from behind a hanging drape.	
579	MEDIUM SHOT - ASH	579
	He approaches the drape and pulls it back sharply. Revealing an old water heater, ticking and steaming.	
580	CLOSE SHOT - ASH	580
	Getting scared now, starts to back out of the cellar and towards the steps.	
581	CLOSE SHOT - ASH'S FEET	581
	As they climb. From behind the wooden steps, the horrible head of Marie appears. Her two rotting hands grab at Ash's ankles.	
582	CLOSE SHOT - ASH	582
	He looks down with a scream.	
583	CLOSE SHOT - MARIE	583
	<p style="text-align: center;">MARIE</p> <p style="text-align: center;"><u>Come to me.</u>   <u>Come to sweet</u> <u>Marie!</u></p> <p>Her face pulls back behind the cellar steps. Her hands pull ASH's feet in after her.</p>	
584	MEDIUM SHOT - ASH	584
	As he slams his jaw down upon the bottom step.	
585	CLOSE SHOT - CHAINSAW ARM	585
	As the spinning blade jams into the step, stalling the engine.	
586	LONG SHOT - ASH DUMMY - (UNDERCRANKED)	586
	In an instant, his entire body is pulled beneath the steps.	

587 INT. CABIN - MAIN ROOM - NIGHT 587  
MEDIUM SHOT - ANNIE

As she sits at the writing desk, reciting the first of the passages.

ANNIE  
Nos-feratos-allo-memnon - KANDA!

She halts suddenly at the faint sounds of the struggle from the cellar.

588 INT. CABIN CELLAR - NIGHT 588  
LONG SHOT - ASH - CELLAR STEPS (UNDERCRANKED)

Ash's badly mauled body rips through the staircase with a great force.

589 MEDIUM SHOT - ASH 589

As he slams into the earth floor of the cellar. He moans, and looks towards the steps.

590 ASH'S POV - THE WOODEN STAIRCASE (REVERSE ACTION) 590

As a cackling Marie appears where the bottom section of staircase used to stand.

591 INT. CABIN MAIN ROOM - NIGHT 591  
MED. SHOT - ANNIE

As she races from the writing desk to look down into the cellar.

592 OVER ANNIE'S SHOULDER 592

As she kneels down at the trapdoor, about to call down to Ash when the witchlike figure of Marie floats quickly up into the main room from the cellar. A flurry of moths about her.

MARIE  
Free! Free at last!

593 WIDE SHOT - ANNIE 593

As Annie attempts to move from the trap door. Marie is clutching at Annie's hair and laughing with a demonic

malice, as she spins about the room in mid air.

594 CLOSE SHOT - TRAP DOOR 594

Ash's bloodied arm slings itself over the edge of the trapdoor. He pulls himself up into the main room.

595 MED. SHOT - OVER ASH'S SHOULDER - MARIE 595

She turns sharply to Ash with a growl.

596 MED. SHOT - ASH 596

He stands and jerks out his chainsaw arm sharply. The cord is pulled and the engine roars to life!

597 MED. SHOT - MARIE 597

As she leaps through the air toward Ash.

598 MARIE'S POV - RACING AT HIM - MEDIUM SHOT - ASH 598

Ash swings his buzzing chainsaw.

599 CLOSE SHOT - MARIE'S GNARLED HAND 599

As it grabs the body of the chainsaw, halting it in mid swing.

600 MEDIUM SHOT - ASH AND MARIE 600

As she keeps the buzzing chainsaw at bay with one hand, while her other grabs at Ash's throat, strangling him.

601 MEDIUM SHOT - MARIE 601

Her neck grows, like a jack in the box. It extends a solid five feet upward, so that her head is now looking down upon Ash baring its teeth.

602 *CRANE UP*  
~~CLOSE SHOT - ASH FROM ABOVE~~ 602

Her hand still clamped on his throat. Ash gapes in fear at this monstrosity that looms above him.

603 INT. CABIN MAIN ROOM - NIGHT - (STUDIO) 603  
STOP MOTION - REAR SCREEN - LOOKING UPWARD AT MARIE'S  
HEAD

MARIE'S HEAD  
I'll swallow your soul, swallow your  
soul!

She opens her mouth impossibly wide, exposing those  
nasty rows of jagged shark like teeth.

603P INT. CABIN - MAIN ROOM - NIGHT 603P  
Plate for previous scene.

604 MEDIUM SHOT - MARIE'S HEAD AND ASH 604  
As her head springs down into frame and halts suddenly  
inches from his face. In the silence we hear the reason:  
Annie's voice singing the same melody that her mother  
had sung to her earlier from the cellar. For a moment  
Marie's face loses its evil malice. She is confused  
at this sound.

Marie halts. She spins her head toward Annie.

605 CLOSE SHOT - ANNIE 605  
As she finishes the melancholy song.

606 MEDIUM SHOT - MARIE 606  
*She cocks her head once or twice as she*  
~~As her face again resumes its evil malice, exposing~~ *screams,*  
~~her nasty teeth, and the chainsaw comes buzzing~~  
~~through her from behind. The spinning blade juts~~  
~~out from Marie's midsection.~~

607 MEDIUM SHOT- ASH AND MARIE 607  
As he slices and dices, Marie screeches like a wild  
banshee.

608 CLOSE SHOT - MARIE'S HEAD 608  
As it spins toward Ash, furious.

MARIE  
Swallow your soul!

609 MEDIUM SHOT - ASH 609

Swings his chainsaw arm in a sharp arc.

610 CLOSE SHOT - MARIE'S HEAD - OVERCRANKED 610

As it flies up into frame, sliced from its neck.

610A ASH 610A

As he completes the arc of the chainsaw.

611 CLOSE SHOT - MARIE'S HEAD 611

As it hits the floor.

612 MEDIUM SHOT - MARIE'S BODY - *NECK - FOREHEAD SCREAM* 612

Falls to the floor.

613 CLOSE SHOT - ASH 613

He looks down.

614 CLOSE SHOT - MARIE'S HEAD SCREAMING AT HIM: 614

MARIE'S HEAD  
Swallow your soul! Swallow your soul!

Ash's foot steps down upon her head, pinning  
it to the floor.

615 CLOSE SHOT - ASH 615

He unsaddles his sawed off shotgun from the holster on  
his back. He ~~points~~ *sticks* the barrel ~~at her head point blank.~~ *IN MOUTH*

ASH  
Swallow this.

He pulls the trigger. BLAM! Flame barks from the gun.



616 CLOSE SHOT - MARIE AND GUN BARREL (UNDERCRANKED) 616  
GELATIN HEAD

Her head explodes into a million pieces.

617 MEDIUM SHOT - ANNIE AND ASH 617

Annie is crying. Ash holsters the gun.

618 MEDIUM SHOT - ASH AND ANNIE 618

As they look at each other for a quiet moment of relief. Ash shuts off the chainsaw. Annie moves slowly to Ash's arms. He holds her.

619 CLOSER 619

Ash and Annie. They pull apart and look into each others eyes. Annie holds the pages. Maybe they can get away after all. A LOUD BOOMING echoes throughout the cabin! As though the outside walls of the place were being bombarded by cannon balls.

620 MEDIUM SHOT - ASH AND CABIN WALL 620

As the wall buckles inward with each loud boom!

621 MEDIUM SHOT - ANNIE AND SECOND CABIN WALL 621

The wall cracks beneath the terrific force of whatever is outside hammering upon it.

BOOM!  
BOOM!  
BOOM!

622 MEDIUM SHOT - ASH AND ANNIE 622

CAMERA TRACKS in on them as they look about in fear. Dust is falling about them. The cabin walls are starting to break apart.

623 MEDIUM SHOT - ASH - BOARDED WINDOW 623

As he runs to a window and *2 VINES WRAP AROUND 2 PLANKS AND* rips away planks revealing a terrifying tree face on the surface of a giant oak, just outside the window, looking in at them.

~~The trees!~~ ~~ASH~~

624 CLOSE SHOT - ANNIE 624

She screams as she sees:

625 MEDIUM SHOT - SECOND BOARDED WINDOW 625

As vines reach in the cabin, tearing away the planks revealing an even more horrible tree face.

626 EXT. CABIN - NIGHT (STUDIO MINIATURE) 626  
TREE PUPPET

A tree beats its branches furiously upon the EXT. wall of the cabin.

627 ANGLE - (STUDIO MINIATURE) 627  
TREE PUPPET

A second gnarled tree slams its trunk against the rear door of the cabin.

628 LONG SHOT - (STUDIO MINIATURE) 628  
TREE PUPPET

The entire cabin is surrounded by a group of lumbering oaks. All working to get in at Ash and Annie.

629 INT. CABIN MAIN ROOM - NIGHT 629  
CLOSE SHOT - ANNIE

She flips through the missing pages from the Book of the Dead. Dust from the ceiling drifts down.

ANNIE  
(shouting above  
the noise)

I only completed the first of the passages. And that was to make the evil a thing of the flesh!

630 EXT. WOODS/CABIN - NIGHT (STUDIO MINIATURE) 630  
POV EVIL FORCE

As it roars out of the woods, and towards the distant

*Ash what the hell did you do?*

cabin faster than ever we've seen it.

631 INT. CABIN MAIN ROOM - NIGHT  
MEDIUM SHOT - ASH

631

As he runs over to Annie.

ASH  
You didn't finish it?! *you're not doing it wrong!*

ANNIE *TO*  
There's still the second passage.  
The one that will open the rift to  
send the evil back.

ASH  
Start reciting it. Now!

632 EXT. CABIN - NIGHT - (STUDIO MINIATURE)  
POV EVIL FORCE

632

As it rockets towards the cabin doing 80 mph.

633 INT. CABIN MAIN ROOM - NIGHT  
CLOSE SHOT - ANNIE

633

Shouting to be heard as she continues reading from the  
passage:

ANNIE  
Tar-tra Kanda-Estra! DeMarta  
-- Kanda!

634 EXT. CABIN - NIGHT (STUDIO MINIATURE)  
REVERSE ACTION - UNDERCRANKED - FOG

634

*changed to*  
The ground crevice where the evil first appeared from.  
It begins to glow and pull things into it, like a  
giant vacuum.

*Coast of  
Demons  
smoke  
unleashing  
Satanic  
vortex*

635 INT. CABIN MAIN ROOM - NIGHT  
MEDIUM SHOT - ANNIE

635

ANNIE  
Aton-Neran-Ofas!

636 EXT. WOODS - NIGHT (STUDIO MINIATURE) 636  
POV EVIL FORCE

As it races right up to the front door of the cabin.

637 INT. CABIN MAIN ROOM - NIGHT 637  
MED. SHOT - ANNIE - WIND FAN

Reading from the passage. Behind her, the front door  
rips open and in comes a giant rotten apple head of the  
evil entity made flesh. A SHRIEKING, BULBOUS BEHEMOTH!

638 INT. CABIN MAIN ROOM - NIGHT - (STUDIO) 638  
STOP MOTION ANIMATION  
CLOSE SHOT - ASH - WIND FAN

Ash as he witnesses the most horrible sights a man can  
behold. Ash's black hair streaks white before our  
eyes. Behind him, two flowers in their pots wither  
and die in seconds.

ASH

Finish it!

638P INT. CABIN -MAIN ROOM - NIGHT - SLIDE 638P

Plate for previous scene.

639 INT. CABIN MAIN ROOM - NIGHT 639  
CLOSE SHOT - ANNIE - WIND FAN

ANNIE

Kanda ! Samonda Roba Areda  
Gyes Indy Toom! Nos-Feratos -

639A CLOSE SHOT 639A

Annie as she gasps.

639B MED. SHOT 639B

Annie as she falls to the floor, dead.  
Jutting from her back is the Kandarian dagger and  
hanging onto the end of the dagger is Ash's demon  
hand.

639C INT. CABIN - MAIN ROOM - NIGHT  
MEDIUM SHOT - ASH

639C

ASH

No!

Ash looks down at Annie.

639D CLOSE SHOT

639D

The hand shrieks and runs off.

639E INT. CABIN MAIN ROOM - NIGHT (STUDIO PARTIAL SET)  
STOP MOTION - ANIMATION - SAME AS ABOVE

639E

The hand shrieks and runs off.

640 MEDIUM SHOT - ASH AND WINDOW

640

CRASH!

Behind Ash a living tree branch rips through the cabin window!

641 MED. SHOT - ASH - WIND FAN - WRAPPING EFX BRANCH

641

Ash turns suddenly to get away. Too late. The living branch wraps about ASH'S waist and lifts him, screaming, OUT OF FRAME.

642 MED. SHOT - ASH IN GRIP OF TREE BRANCH - WIND FAN

642

Ash is being lifted toward the gaping mouth of rotten apple head. Ash is frantically jerking out his arm in an attempt to start the chainsaw strapped to his wrist. PUTT, PUTT, PUTT.

It won't start. As the face of rotten apple head looms close, it opens its terrible mouth, ready to consume him.

*he uses his gun.*

643 CLOSE SHOT - ASH IN GRIP OF GIANT TREE BRANCH

643

From inside the creature's mouth looking out. Ash is screaming as he is brought towards its gnashing teeth. PUTT, PUTT, PUTT. His chainsaw still won't start.

643A CLOSE SHOT - ANNIE

643A

Half dead as she crawls to the pages on the floor and gasps out the final sentences.

ANNIE

Nos-feratos - Amen-non. Ak-adeem!

643B EXT. CABIN - NIGHT (STUDIO MINIATURE)  
WIDE SHOT - REVERSE ACTION

643B

As the ~~crevice~~/rift grows more powerful.

644 CLOSE SHOT - ASH

644

Sweating and terrified. He draws closer *INTO the CREATING MOUTH.*

645 ASH'S POV

645

The CAMERA tracks in toward the mouth of rotten apple head, which stretches wide, ready to swallow him. Sap-like saliva drips from the orifice. Ash's feet kick at the mouth of rotten apple head, trying to keep it away. Its jaws snap at his shoes.

646 CLOSE SHOT - ASH

646

As he sharply jerks his arm outward! The CHAINSAW ROARS to life! He raises it high above his head and plunges it forward.

647 WIDE SHOT - ASH AND ROTTEN APPLE HEAD

647

Ash thrusts the spinning chainsaw blade into the single eye of the beast. *CYCLOPS' EYE*

648 INT. CABIN MAIN ROOM - NIGHT (STUDIO)  
CLOSE SHOT - CHAINSAW

648

As it punctures the giant eyeball and then pulls free. Green sauce spouts from the creature's wound.

649 INT. CABIN MAIN ROOM - NIGHT  
CLOSE SHOT - ASH

649

As he is doused in the green bile. SPLAT!

650 CLOSE SHOT - ROTTEN APPLE HEAD 650  
 Eyeless, it screams in anger.

650A CLOSE SHOT - ANNIE 650A  
 With her last gasp.

ANNIE  
 ....Kanda!

651 EXT. CABIN - NIGHT (STUDIO MINIATURE) 651  
 WIDE SHOT - (REVERSE ACTION)  
 As the crevice pulls in fog and trees that surround the house.

652 INT. CABIN MAIN ROOM - NIGHT 652  
 WIDE SHOT  
 As rotten apple head is sucked out the doorway of the cabin. The door slams shut behind it. Its scream echoes off into the distance.

653 EXT. CABIN - NIGHT (STUDIO MINIATURE) 653  
 LONG SHOT  
 Two living trees and a glimpse of the monster as they are swept down into the swirling crevice with a ROAR.

654 INT. CABIN MAIN ROOM - NIGHT 654  
 MED. SHOT - ASH  
 Slices through the branch and falls to the cabin floor.

655 MED. SHOT 655  
 The cabin becomes much more quiet. The sounds of the trees are gone. Ash looks to Annie. She is dead. Ash moves to her, strokes her hair and begins to cry.

ASH  
 You did it. By God you did it.

He lowers his head and begins to heave in sharp convulsive breaths of despair.

656 - 661 OMIT

656 - 661

662 INT. STUDIO - (BLUE SCREEN) 662  
MEDIUM SHOT - ASH - WIND FAN

Behind Ash the front door RIPS open with a TREMENDOUS BLAST. The door is sucked down into the rift. All of the objects in the room are sucked through the open doorway and down into the rift, including the pages of the Book of the Dead. *END ASH*

662P1 PLATE FOR PREVIOUS SCENE - THE RIFT 662P1

662P2 SECOND PLATE FOR PREVIOUS SCENE 662P2  
INT. CABIN MAIN ROOM - (STUDIO MINIATURE)

663 INT. CABIN MAIN ROOM - NIGHT 663  
WIND FAN

Ash grabs ahold of the kitchen window ledge so as not to be swept outside by the force of the vacuum of the rift. Objects and papers fly past him.

664 CLOSE SHOT - ASH'S HAND 664

Upon the kitchen window ledge. The ledge tears free.

665 CLOSE SHOT - ASH 665

As he screams, flying backward, towards the open door.

666 INT. CABIN MAIN ROOM - NIGHT (STUDIO/PARTIAL SET/  
BLUE SCREEN) 666  
MEDIUM SHOT - WIND FAN - SAM-O-CAM

The open doorway to the cabin. Ash flies towards it and is snagged from going through by the section of ledge that he holds.

666P PLATE FOR PREVIOUS SCENE - THE RIFT 666P

667 EXT. CABIN FRONT PORCH - NIGHT (STUDIO/PARTIAL SET) 667  
MEDIUM SHOT - ASH - WIRE RIGGING FOR FLYING

His body is horizontal, his feet dangling in air, in the



direction of the rift.

668 CLOSER

668

Ash as he hangs on for dear life.

ASH  
For God's sake, how do you  
stop it?

669 INT. CABIN MAIN ROOM - NIGHT (STUDIO/PARTIAL SET/  
BLUE SCREEN)  
CLOSE SHOT - FLYING RIG

669

The nails in the section of ledge that Ash holds  
TEAR loose and the ledge SNAPS in two. He spins  
wildly away from us and towards the rift.

669P PLATE FOR PREVIOUS SCENE - THE RIFT

669P

670 EXT. WOODS - NIGHT (STUNT)

670

Ash is rocketed through the air, spinning somersaults.

671 INT. STUDIO - (BLUE SCREEN)  
ASH ON FLYING RIG

671

Ash is sucked down into the swirling rift. Like a  
particle that is swallowed by a deep funnel of draining  
water. The rift closes behind him.

671P1 PLATE FOR PREVIOUS SCENE - THE RIFT

671P1

671P2 EXT. WOODS - NIGHT

671P2

Plate for previous scene.

672 INT. STUDIO - (BLUE SCREEN)  
ASH ON FLYING RIG

672

We are now within the vortex. A swirling mass of colors  
and clouds. And nightmarish sound effects.

Objects come AT US from the distance and roar past, an  
uprooted tree, the grandfather clock with its hands  
winding backwards at an incredible rate, Ash spinning

AT US, hand over foot, screaming. The chainsaw still mounted to his wrist.

672P PLATE FOR PREVIOUS SCENE - THE VORTEX 672P

673 INT. STUDIO - (STOP MOTION/BLUE SCREEN) 673  
ASH

The vortex is distorting Ash's features as he is rocketed back through the dark void of time.

673P1 OMIT 673P1

673P2 PLATE FOR PREVIOUS SCENE (STOCK FOOTAGE) 673P2

A wild and rapid pictorial collage of human history winding back from the present through the centuries lasting seven seconds.

674 INT. STUDIO - (BLUE SCREEN) 674  
WIDE SHOT

A hole opens in the air with a sharp CRACKLING SOUND. Ash is spat from this hole and falls downward through frame.

674P PLATE FOR PREVIOUS SCENE 674P  
EXT. SKY - DAY

675 EXT. CASTLE OF KAN DAR - DAY 675  
MED. SHOT - GROUND - ASH

Plunged to the dust. Debris from the demolished cabin rains down around him; his shotgun, the 1973 Delta 88 Oldsmobile and the old grandfather clock.

676 ASH'S POV. - THE RIFT IN THE SKY 676

As it seals shut, leaving only the blue sky and the sound of tweeting birds. Ash's view of the serene sky changes abruptly as five steel helmets jut into his line of sight. Five armor-clad medieval WARRIORS stand directly over him.

676P PLATE FOR PREVIOUS SCENE - THE RIFT 676P

677 EXT. CASTLE OF KAN DAR - DAY 677  
WIDE SHOT

Beyond the five warriors and Ash we see a WOMAN ON HORSEBACK and a COLUMN OF MEDIEVAL WARRIORS as her guard.

678 CLOSE SHOT - ASH 678

As he looks to the warrior above him.

The first warrior raises a huge bloodstained longsword and poises it above Ash's head.

WARRIOR #1  
Slay the beast!

WARRIOR #2  
'Tis a deadite!

All raise their swords ready for the kill.

679 MED. SHOT - THE WARRIORS 679

Halt as they hear a piercing, high-pitched SCREECH .  
They turn their heads skyward.

680 CLOSE SHOT - ASH 680

Follows the Warriors' gaze.

681 EXT. CASTLE OF KAN DAR - DAY 681  
(MINIATURE/STOP MOTION/REAR SCREEN)  
MED. SHOT

A "WINGED DEADITE," a female harpy like with the tail of a sea horse and man-sized bat wings, enabling it to fly. The screaming beast swoops down towards the warriors and horses. High above, the distant shapes of other Winged Deadites circle.

681P PLATE FOR PREVIOUS SCENE - EXT. CASTLE OF KAN DAR 681P  
WARRIORS AND HORSES FOR SWOOP SHOT

682 EXT. CASTLE OF KAN DAR - DAY 682  
ANGLE - WINGED DEADITE ON CRANE

As she lets loose a screaming banshee laugh, while

swooping down.

683 WINGED DEADITE'S POV  
(UNDERCRANKED) - CRANE - WIND FAN

683

The Winged Deadite flies after the woman, kicking up dust as it flaps its wings.

683A EXT. CASTLE OF KAN DAR - DAY  
(MINIATURE/STOP MOTION/REAR SCREEN)

683A

The Deadite closes in on the woman.

683AP EXT. CASTLE OF KAN DAR

683AP

Plate for previous scene. Woman, warriors and horses.

684 INT. STUDIO - (BLUE SCREEN)

684

The woman is running toward us. Right behind her, we see the diving Winged Deadite almost upon her. It opens its jaws to devour her.

684P PLATE FOR PREVIOUS SCENE -  
(STUDIO - STOP MOTION ANIMATION) - WINGED DEADITE

684P

685 EXT. CASTLE OF KAN DAR - DAY  
MED. SHOT - ASH AND WARRIORS

685

As he springs to his feet. With a lightning thrust he reaches behind him.

686 CLOSE SHOT - ASH'S HAND

686

As he grabs at the gun from its holster. He swings it around front and pulls the trigger.

687 CLOSE SHOT - GUN BARREL - UNDERCRANKED

687

It discharges flame.

688 CLOSE SHOT - DUMMY HEAD OF DEADITE BLOOD SQUIB  
OVERCRANKED

688

It explodes.

689 EXT. CASTLE OF KAN DAR - DAY  
(MINIATURE/STOP MOTION/REAR SCREEN)  
WIDE SHOT - WINGED DEADITE

689

The beast continues to flap its wings and fly about a moment before falling to a heap in the dust.

689P PLATE FOR PREVIOUS SCENE - EXT. CASTLE OF KAN DAR  
WARRIORS - ~~WOMAN~~

689P

690 EXT. CASTLE OF KAN DAR  
CLOSE SHOT - ~~WOMAN~~ *Warrior #1*

690

As ~~he~~ she looks to Ash.

691 MED. SHOT - WARRIORS

691

They follow ~~his~~ gaze. The CAMERA PANS TO Ash. He stands alone on a small pile of rubble clutching his smoldering shotgun. He looks about dazedly. He tries to get his bearings.

692 WIDE SHOT - WARRIORS

692

They falter. Unsure of how to react to this strange man, who a moment before was pronounced a Deadite. From the crowd, ~~the woman~~ calls out: *warrior #1 calls out.*

~~WOMAN~~ *warrior #1*

Hail he, who has come from the sky,  
to deliver us from the terrors of  
the deadites!

WARRIOR #4

Hail !

WARRIOR #5

Hail !

The cry is taken up by all. A line of medieval warriors bow. then twenty. Then fifty. All remove their helmets and kneel silently in the dust.

Somewhere in the distance a DRUM SOUNDS. Ash stands frozen. Terrified, unsure of where or when he is. Knowing only for the present, he is alive.

As the wind kicks up blowing dust, Ash strikes a familiar pose. It is the same image of the "Hero from the Sky" that we saw earlier in the film. The

strange "jagged edged longsword" is Ash's chainsaw.

The CAMERA PULLS BACK from him as a great medieval castle rears up INTO FRAME. It is seen to be the castle of Kan Dar. The same castle we saw in the beginning of the film. Now, however, the castle is not a ruin, but brand new. As the CAMERA continues to pull back from Ash, the title "EVIL DEAD" appears on the screen accompanied by the distant ROAR of some dying animal: The SCREEN cuts to BLACK WITH A THUNDEROUS BOOM.

THE END

✓  
Suddenly the SKY  
TURNS BLACK.  
P.O.V. Thru Vortex  
going very FAST  
comes out of  
VORTEX AND INTO  
CLOUDS. out of  
CLOUDS TO see  
ASH standing  
on the ground  
below - ASH looks  
up as everyone  
around screams,  
and the P.O.V.  
of the force  
comes down on  
top of him.  
CUT TO BLACK.

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The  
Film  
House  
Group

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MEMO

11

DATE 3-11-80

The head falls in pain from the steaming radiator.  
Ash furiously picks up the head by its  
hair! The door to the shed bursts  
open - ash slams the head down in  
the vice and tightens as the headless  
wonder shrieks and Ash pulls away  
a tarp to reveal a chainsaw. He  
brings the buzzing saw down upon her  
and blood spurts into Ash's face.  
Ash re enters the cabin and we do  
minor gag. His head possessed we do  
gags up til the knife thru hand. Ash says  
"Who's laughing now?" Cut to shed door being kicked  
in. He puts hand in vice but the chainsaw is gone.

She comes  
too close w/ SAW, ASH  
blocks it w/ the BAR  
CAUSING SPARKS.

The Demon had picked up a crowbar and  
knocks ash semi unconscious. The shed  
Door Bunts open and there stands the  
headless body of Linda with the  
Bezzing Chainsaw. She comes toward  
the dazed Ash. The Demon had raises  
once more to hit ash but ash's good  
work grabs it and tosses ~~it~~ the crowbar  
at Linda causing her to drop the  
Chainsaw. Ash pulls his bar out of  
the vice, picks up the saw and Brings  
it down on the ~~body~~ withing body  
of Linda. Blood covers the roof of the  
shed including the light Bulb which makes



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The  
Film  
House  
Group

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MEMO

2

DATE

The entire scene I red. Ash, holding  
the saw nods in agreement. But  
the saw slowly inches its way towards  
Ash's face. The Demon hand has  
a firm Grip on it. Ash struggles and  
finally pulls away from the ~~hand~~ gun  
hand which he slams back into the  
vice and brings down the saw.  
More Blood flies coating the light bulb  
more - The Blood Burns & sakes off of the  
Hot Bulb. We see red flashes for transitions.  
IT IS TAKES TRUCK. Then do hand takes.  
IT knocks on door etc. But here it  
run out & knock AGAIN which causes Ash

to Fire at Amir ed, B. Toek,

→ when we cut BACK TO ASH, The Chansu  
IS Dropped in the middle of the Floor.

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The  
Film  
House  
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MEMO

3,

DATE

Py 83 scene 529 - Have them wonder  
where JAKES BODY went, or just  
HAVE IT GONE with DAGGER on  
floor - Lets get JAKE in there at  
the end w/ annie upstairs - as she  
recites the passages Jake slowly  
creeps upon her

Do Crazy gay with  
knife - he killed em?

Tues  
1-12 Vitamin (redone)

Asy. 100's  
valley land  
plug for pulch.  
Staining by /  
coal seams  
see caption  
1st plug at  
bottom

12

570-4487  
938 Rick